

INOT-GY DEPT.

THE  
**Inland Printer**

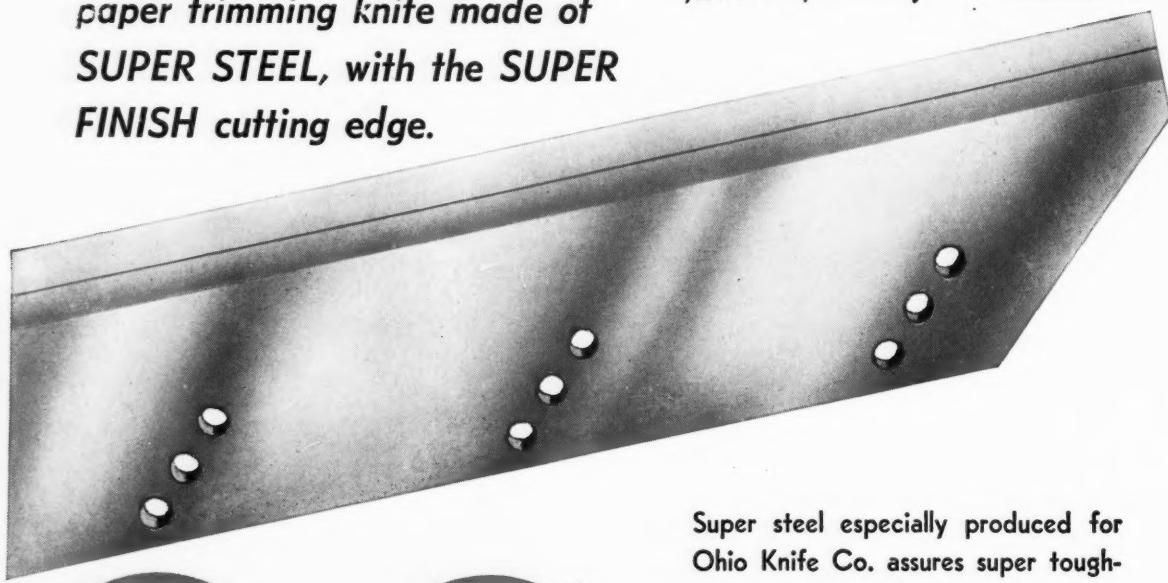
SEPTEMBER  
1950



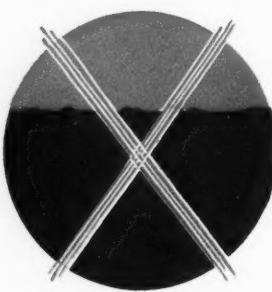
L.C.

# GO with OHIO GREEN

here's the new OK SUPER paper trimming knife made of SUPER STEEL, with the SUPER FINISH cutting edge.



Enlarged illustration shows the super fine cutting edge of Ohio Knife that gives extra clean cuts.



Enlarged illustration shows rough edges of ordinary knives.

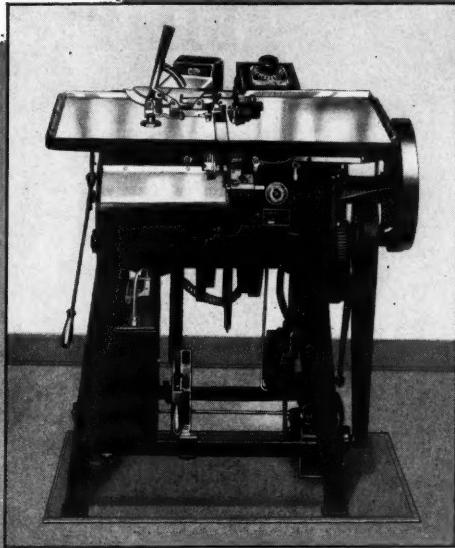
Super steel especially produced for Ohio Knife Co. assures super toughness and uniform hardness when heat treated in our new electric furnaces. Our new 20 ton longitudinal grinder assures perfect tolerances and mirror like finish.

Manufacturers of...

OK SLITTERS  
OK CHIPPERS  
OK CUTTERS

for over 50 years

CINCINNATI 23, OHIO The **OHIO KNIFE** Co.



# The **LUDLOW**

## *Offers All These Advantages*



The Elrod for leads, slugs,  
rule and base material  
in any quantity

- Type supply that never runs out
- Up-to-the-minute typeface designs
- Wide selection of faces—full size range
- No worn or broken letters
- Used effectively by competent compositors
- Instant change of size or face
- Faster setting—matrix "gathering"
- Easy alignment of different sizes
- Rapid and easy spacing
- Economies of all-slug make-up
- Multiple forms by recasting slugs
- Self-quadding and self-centering
- Long lines with single justification
- Unbreakable italics and scripts
- Slugs withstand severe molding pressure
- No work-ups on press—low quadding
- Accurate slug-height reduces makeready
- Surfaced slugs for quality printing
- Forms once corrected stay correct
- Simplicity of mechanism and operation
- Economical ruleform composition
- All operating time chargeable
- Economy of floor space
- Low-cost PROFITABLE composition

**Ludlow Typograph Company** 2032 Clybourn Avenue, Chicago 14, Illinois

Set in members of the Ludlow Tempo family

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copy, 45 cents—to The Inland Printer, Terminal A, P. O. Box 100, Toronto.) Foreign \$10.00 a year; three years, \$20.00. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Lafayette, Indiana, under date of April 30, 1948. Copyrighted, 1950, Maclean-Hunter Publishing Corporation.

They mean a lot  
when you buy  
equipment



DESIGN



MANUFACTURE



SALES



SERVICE



ONE ORGANIZATION

## ABILITY

meaning the ability of the manufacturer  
to design and build equipment that is *efficient*  
*and dependable.*

LAKE ERIE is one of the world's largest  
manufacturers of... and a recognized leader in  
the development of... hydraulic machinery.

LAKE ERIE has had over fifteen continuous  
years of specialized experience in the  
development of hydraulic plate-making  
equipment.

## RESPONSIBILITY

meaning the manufacturer's responsibility for  
his equipment *after it is sold.*

LAKE ERIE equipment is designed,  
manufactured and serviced by one organization  
...whether it is sold direct or through an  
authorized agent. *There is no division  
of responsibility... and never any  
question about it.*

The first hydraulic plate-making  
equipment ever made by Lake Erie is still  
operating... and Lake Erie is still  
*prepared to service it after fifteen years.*

**You can depend on the Ability and Responsibility of the Lake Erie Organization**



LAKE ERIE ®

### LAKE ERIE ENGINEERING CORP.

504 Woodward Avenue, Buffalo 17, New York

*Offices in Principal Cities and Foreign Countries*



● Leading manufacturer of hydraulic presses—all sizes  
and types—stereotype molding...plastics molding...lami-  
nating...die sinking...metal working...forging...metal ex-  
trusion...waste wood and plywood...rubber vulcanizing...  
special purpose.



### ACRAPLATE for Rubber and Plastic Printing Plates

Over 380 Acraplates are now in service...far more than all other makes of  
equipment combined. And there are far more models of Acraplate to select  
from when you buy...to assure that you get the most efficient machine pos-  
sible for your specific purpose.

● **WRITE** for descriptive literature or recommendations. No obligation.



## **30x46 . . . 60" BAUMFOLDER**

### **World's Finest Fastest Most Versatile**

A real profit-maker—the most versatile precision-built life-time heavy-duty folder ever designed.

Four parallel folds, then five parallels at right angles, then four parallel folds at right angles, then two parallel folds

**SELECTIVITY OF FIFTEEN FOLDING PLATES,** any combination of which can be used for the UNUSUAL jobs . . . for instance map folding.

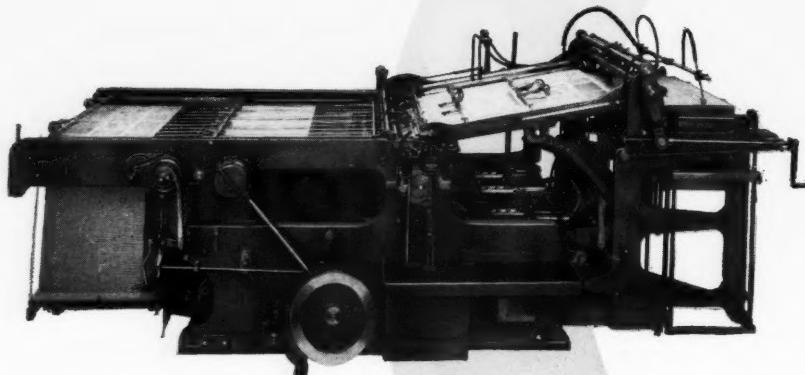


**BAUMFOLDERS** are available in a complete range of money-making sizes—with Suction Pile Feeds, Continuous Feeds, even Friction feeds (on smaller models). Ask about the NEW SENATIONAL FOLDER VALUE . . . the Baum JUNIOR 17x22 . . . five fold machine priced at HALF what you'd expect to pay for precision built lightning speed folder of "TOMORROW".

**RUSSELL ERNEST BAUM, Inc.** 615 CHESTNUT ST., PHILADELPHIA 6, PA.

Bed Size.....**32 $\frac{3}{8}$ " x 41 $\frac{3}{4}$ "**  
 Maximum Sheet.....**28" x 41"**  
 Maximum size form in chase.....**28" x 38"**  
 Stock handled.....**Up to .036**  
     (except in cases of unusual stiffness)  
 Range of operating speed.....**2000 to 4000**

## miller

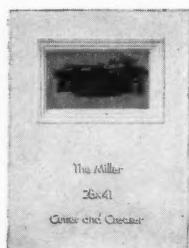


**28" x 41" CY Cutter and Creaser**

The maximum running speed of this machine is 4,000 28 x 41 sheets per hour. Net production per running hour, even at a good average cruising speed, is 23% greater than any cylinder Cutter and Creaser of comparable size. Its capacity per hour is 75% of other Cutters almost three times its size.



This booklet die cut and embossed on the Miller Cutter and Creaser at a speed of 3500 per hour, fully describes this machine and will be sent to you without obligation upon your request.



MILLER PRINTING MACHINERY CO.  
1115 Reedsdale St., Pittsburgh 12, Pa.



Desert Sparrow Nesting in Cactus, photographed by Allan D. Cruickshank

# Playing it Safe

## with St. Regis Uncoated Printing Papers

When the nature of the job suggests, or the customers' specifications dictate, an economy sheet, you can "Play it Safe" and get extra value from the paper dollar by selecting one of the several St. Regis Uncoated Printing Papers.

New types of pulp, pioneered by St. Regis, give these papers higher bulk and greater opacity. Hence, you can produce a job that will have better feel and less show-through with the same weight of paper you are now using. Or, you can take advantage of these qualities to reduce the paper weight, and offer welcome savings to sharp-pencil customers without any sacrifice of the finished job.

You're sure to be pleased by the press performance of these St. Regis Uncoated Printing Papers. They have a resilient cushion, imparted by the basic pulp, that simplifies make-ready and enhances the printed result. You'll also notice their brightness and your experience with them will demonstrate their stability of color.

So "Play it Safe" and avoid regrets by standardizing on these St. Regis Uncoated Printing Papers for all your jobs in the economy bracket.

There's an appropriate grade for every job —

Sunbeam E.F.

Sunray Printing E.F.

Sunbeam Eggshell

Sartell Printing E.F.

Sunbeam Super

Sunbeam Writing

Sunbeam Offset M.F.

—and each one is a leader in its class.

Ask your paper merchant for samples or write the nearest St. Regis Sales Office.

Printing, Publication and Converting Paper Division



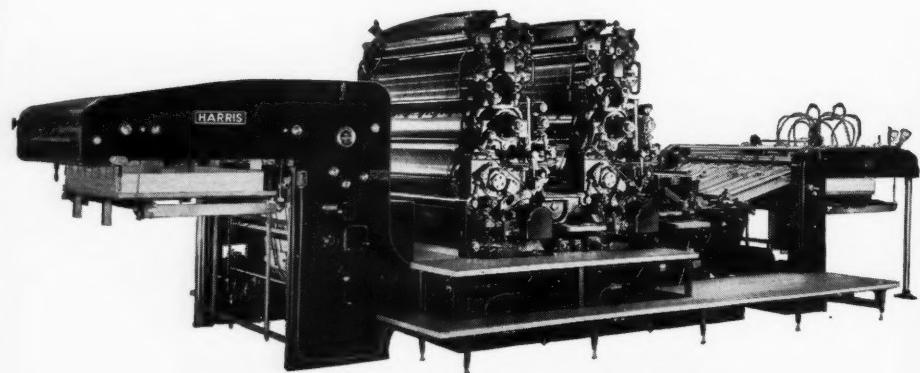
230 Park Avenue, New York 17, N. Y.  
230 N. Michigan Avenue, Chicago 1, Ill.  
218 Martin Brown Bldg., Louisville 2, Ky.

**ST. REGIS**  
SALES CORPORATION

"fine paper for fine printing"

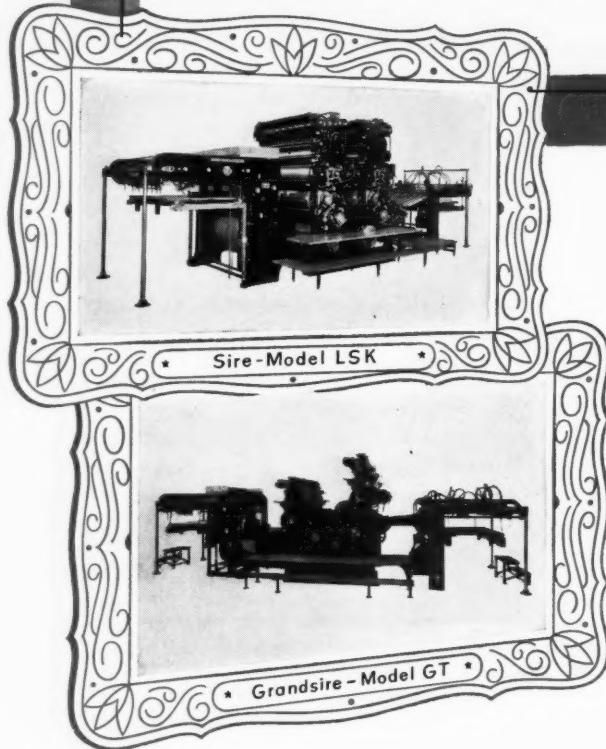
Sales subsidiary of  
St. Regis Paper Company

**WORK HORSES of the Lithographic Industry**



**HARRIS MODEL 258, Two-Color 42 x 58" Offset Press**  
Also Available in Single- and Four-Color Models

**Two-Year Old - on the Inside Track**



Here's a thoroughbred champion from a long line of Harris money-winners.

Its grandsire, the Harris GT, was making records when some of us were still listening to crystal sets.

Its sire, the Harris LSK, still runs a great race. But as fine as these veterans were in their prime, today's 42 x 58" Harris two-color will outperform them when it comes to quality of register, salable sheets per day, running speed.

Today's race is growing too tough for any but the top performers. It takes the stamina, speed, and superior production of a new Harris to stay out in front.

What chance, for instance, would a Model GT have against a Model 258 when the new press can run 65% faster? It can even outrun the Model LSK by 30%!

Would it improve your operating costs to get a better run for your money . . . better by 30%?

**HARRIS-SEYBOLD**

Dept. D, General Offices, Cleveland 5, Ohio



# Keeping in Touch

International Printing Ink

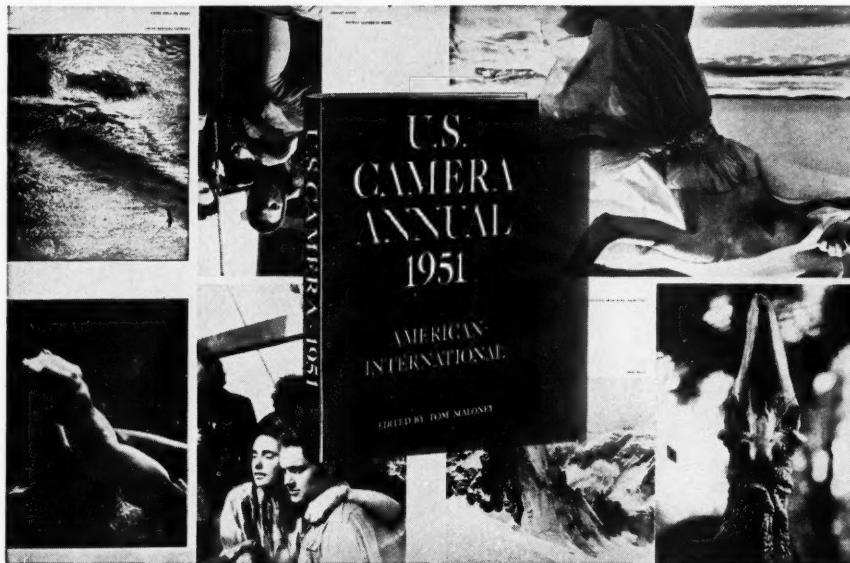


IPI, Holdfast and Gemtone are trade marks of Interchemical Corporation

31 Branch Offices in Principal Cities

IPI • DIVISION OF INTERCHEMICAL CORPORATION • 67 WEST 44TH STREET, N.Y. 18 • ADDRESS INQUIRIES DEPT. A

## BRAND NEW IPI BLACKS, PROCESS INKS CHOSEN TO PRINT 412 PRIZE PICTURES IN "MOST WANTED" PHOTO ANNUAL



The 1951 U. S. Camera Annual contains 412 of the world's finest photographs in black and white and 16 pages of color photos—all printed with IPI inks.

Your IPI salesman has a free 16 page signature for you. It is yours for the asking. Or write IPI Headquarters, 67 West 44th Street, New York 18, New York.

### "GEMTONE INKS JUST WON'T CRYSTALLIZE" "GIVE SNAP AND SPARKLE", SAY PRINTERS

"Your Gemtone Process Inks are wonderful! They just won't crystallize," says one printer (name on request) who waited six months after printing the first two colors of a job to add the other two. He proved that Gemtone Inks still trap perfectly even after long periods! "Gemtone Inks sparkle," says every printer who uses them. Gemtone Inks give sparkling, lustrous color results every time because they're made to dry on top of the sheet. They dry fast, without heat, on sheet-fed presses.

**Halftone Dots Sharp, Clean**  
With Gemtone Inks halftone dots print sharp and clean with the illusion of depth. Dryback is eliminated, highlights stay

bright, backgrounds are smooth, details have clarity and snap. And printers tell us they get better mileage with Gemtone Inks since they stay on top of the sheet where they belong.

#### Give Premium Finish

Gemtone Inks give your work a "premium finish" which commands a premium price. See Gemtone printing for yourself and get a true idea of the sparkling process color work they produce. Compare the new IPI Gemtone Process Inks with conventional inks and you will buy Gemtone. Send today for the free Gemtone Comparison folder. Ask your IPI salesman or write us at IPI Headquarters, 67 W. 44th St., N.Y. 18, N.Y.

### Certificate Design Winners Announced

Winner of the \$250 first prize in IPI's first Certificate Design competition is Fred Frank, Timken Vocational High School, Canton, Ohio. His design, shown below, has been reproduced for distribution to all teachers who cooperated in last year's Essay Contest. Second prize, \$100, went to Portland, Me., High School, while Lew Wallace School Print Shop, Gary, Ind., won \$50. Four other prizes of \$25 each were awarded.



### Prospect Press Picks New IPI Holdfast Halftone Blacks For 1951 U. S. Camera Annual

Again, for the 16th straight year, the U. S. Camera Annual has been printed with IPI inks. This year the printer, Prospect Press, Inc., of New York, chose one of the new improved IPI Holdfast Halftone Blacks and the new IPI Process Inks.

#### Blacker, Tougher Blacks

The new IPI Holdfast Halftone Blacks are more rub and scratch resistant than ever before. And they develop this resistance much faster in the pile for safer handling immediately after printing. Their finer pigment dispersion gives a blacker black and more finish without objectionable bronzing or gloss. These blacks give you extra quality press results without extra price.

The U. S. Camera Annual has been printed by many different printers since 1935 and by several different processes—but always with IPI inks. Printing a bookful of prize-winning photographs demands the finest materials and superb craftsmanship.

Like the 15 editions before it, the 1950 U. S. Camera Annual is the world's most wanted photographic volume. The printer's choice of IPI inks gives everyone what he wants—true reproduction of prize shots, with solid blacks and unmarred highlights.

For your next halftone printing problem why not take a tip from the printers of 16 consecutive U. S. Camera Annuals? Try the new IPI Holdfast Halftone Blacks and IPI Process Inks. They are thoroughly tested on all types of commercial presses and popular stock—ready to give you extra quality printing results.



In Chicago, everybody wanted to see . . .



... these new Linotype developments

(at the Sixth National Graphic Arts Exposition)

- the new COMET "100"—the fast dual-purpose Linotype
- the new MLCo. Quadder (for installation on practically all outstanding line-casting machines)
- the new LINOFLIM, a Linotype photo-composing machine

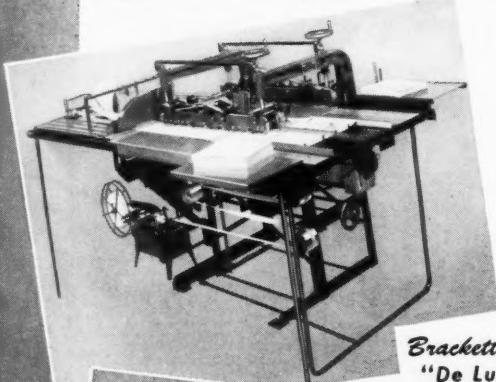
If you missed the Exposition be sure to watch for further details.

**Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York**

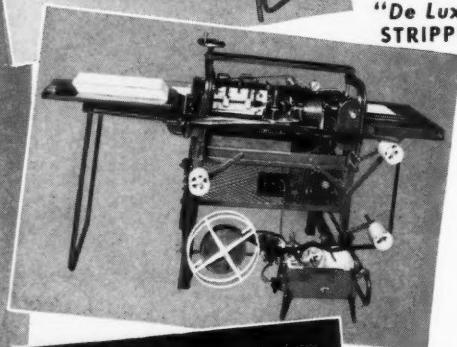
Set in Spartan Black and Medium; Gothics No. 18 and 20

SPEED • PRECISION • DEPENDABILITY • QUALITY

# A *Brackett* UNIT IN YOUR SHOP



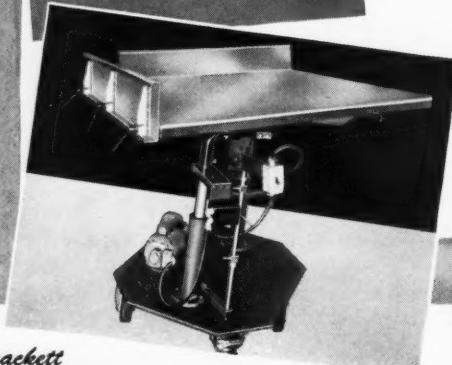
Brackett  
"De Luxe"  
STRIPPER



Brackett  
"Utility"  
STRIPPER



Brackett  
JOGGER



Brackett  
"POWER-LIFT"  
JOGGER

*makes*  
**EVERY DAY, a  
PROFIT DAY**

Anticipate more speed, precision, quality performance . . . from any BRACKETT Unit . . . with greater production, wider profits, on every job. Yes . . . these great machines will BOOST the money-making tempo in your shop just as they have in hundreds of shops for 35 years.

**DE LUXE STRIPPER.** A new high in Double Head Stripper ability, capacity, quality of work. Amazing scope in both Stripping and Tipping. Nothing like it ever before. Get details.

**"UTILITY" STRIPPER.** All-around service in a Single Head Stripper. A surprising performer. Handles unlimited lengths and widths for books and sheets. Ask for circular.

**BRACKETT JOGGER.** For highest precision jogging. Quick-change stroke control. Fold away casters. Dividable table top for multiple jogging. Sizes: 15x15; 20x20; 30x30; 38x38; and the extra-husky 48x48 with Power Lift. Features that prove: if you need a jogger, you need a BRACKETT.



WHICH CIRCULAR SHALL WE SEND YOU?  
Any one...or all 3...of these profit boosters  
yours for the asking. Write on your letterhead.

**BRACKETT STRIPPING MACHINE COMPANY • TOPEKA, KANSAS**



**This  
MIRROR FINISH**

*reflects Smooth Cutting  
... throughout the Long Life of a*

# **SIMONDS**

## **PAPER KNIFE**

Look at the mirror-like finish of a Simonds "Red Streak" Knife, and you can see what super-smooth cutting it will give you! Only Simonds' own S-301 Knives have this finish. And only Simonds' Knives . . . made from specially developed steel . . . will give you 10% to 15% more cutting between grinds than you ever got before.

Simonds "Red Streak" S-301 Paper Knives come to you in perfect condition, protectively packed so that the edge actually *floats in air*, as you can see, above. Order from your dealer today.

**SIMONDS**  
SAW AND STEEL CO.

FITCHBURG, MASS.

Other Divisions of SIMONDS SAW AND STEEL CO.  
making Quality Products for Industry

**SIMONDS**  
STEEL MILLS  
SIMONDS SAW AND STEEL CO.  
LOCKPORT, N.Y.

Special Electric  
Furnace Steels

**SIMONDS**  
ABRASIVE CO.  
PHILADELPHIA, PA.

Grinding  
Wheels  
and Grains

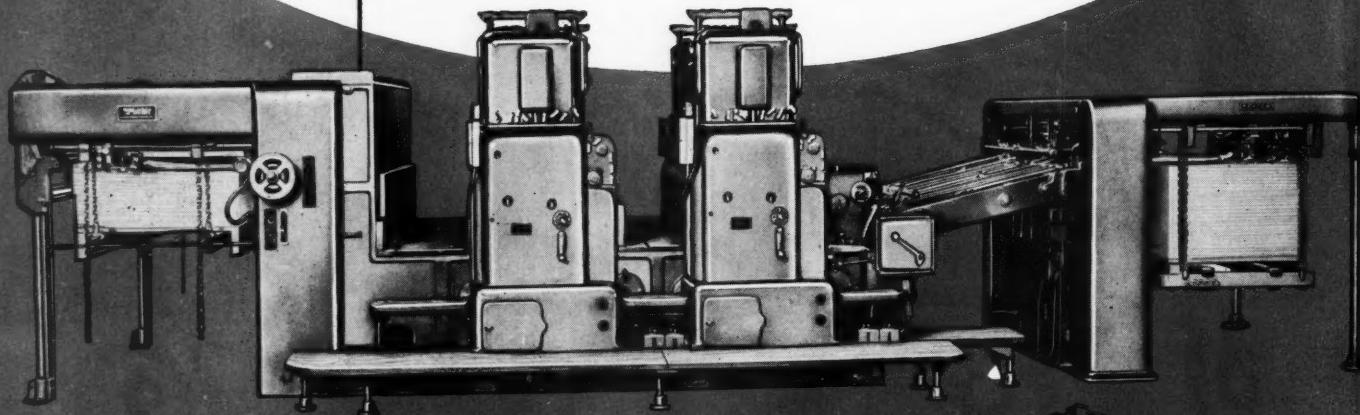
**SIMONDS**  
CANADA SAW CO. LTD.  
MONTREAL TORONTO VANCOUVER  
SAINT JOHN, N.B.

Simonds Products  
for Canada

**BRANCH OFFICES:** 1350 Columbia Road, Boston 27,  
Mass.; 127 S. Green St., Chicago 7, Ill.; 416 W.  
Eighth St., Los Angeles 14, Calif.; 228 First St., San  
Francisco 5, Calif.; 311 S. W. First Ave., Portland 4,  
Ore. Canadian Factory: 595 St. Remi St., Montreal 30,  
Que.



# MIEHLE sets the pace



WILLIAM WINSHIP,  
Vice-President  
of Brett Lithographing Co., says,

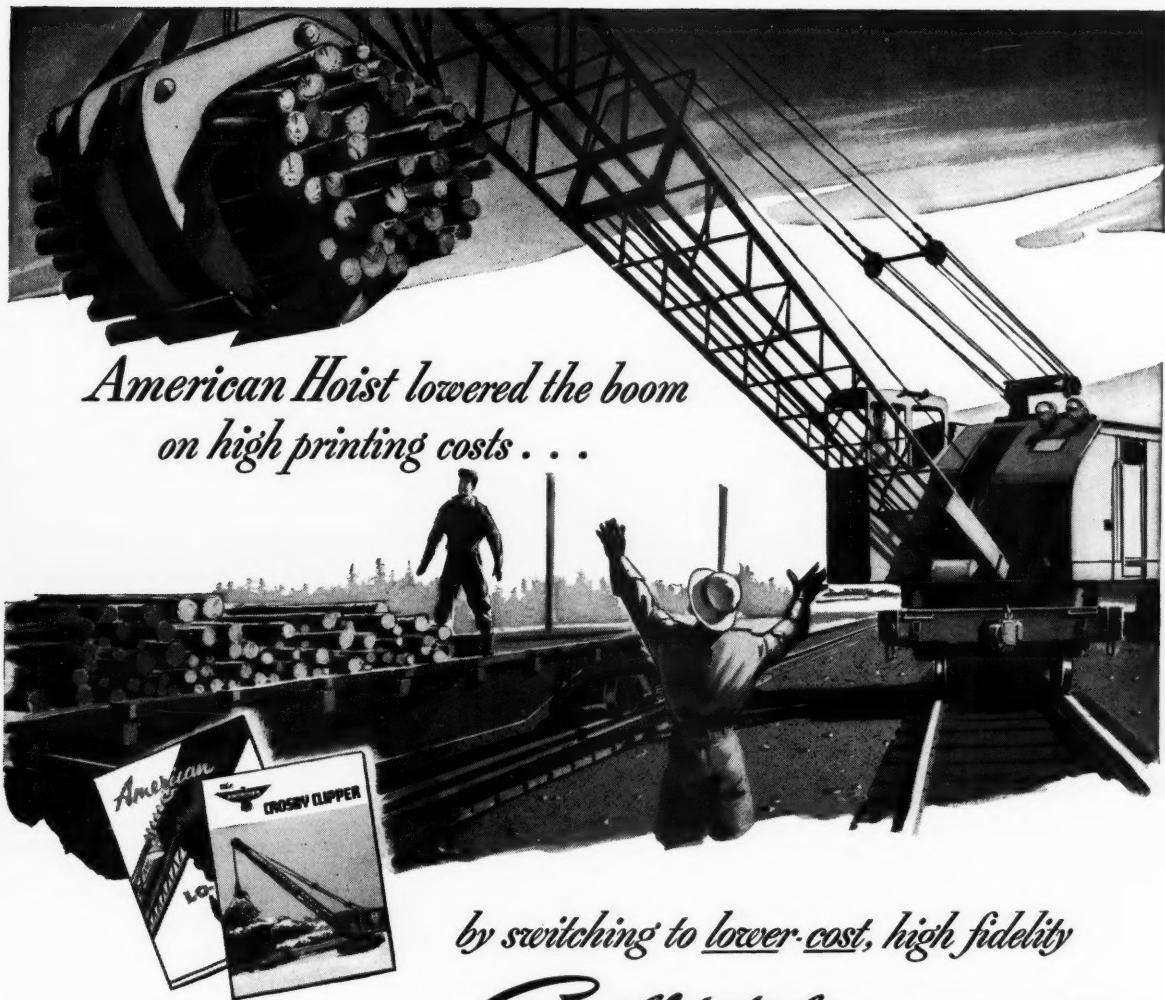
"We find our new Miehle Offsets are setting the production pace in our plant. Their higher speeds and continuous operation have solved the tough problem of increasing our production. Our pressroom is now boasting of turning out more printed sheets per day of consistently high quality—thanks to our dependable, hard-working Miehles."



Plant of Brett Lithographing Co.  
Long Island City, New York

#### MIEHLE OFFSET PRESSES...BUILT IN TWO SIZES

- \* Unit Construction—Single and Multi-Color
- \* The No. 61—Maximum sheet 42" x 58"—Speeds up to 6500
- \* The No. 76—Maximum sheet 52" x 76"—Speeds up to 6000



*American Hoist lowered the boom  
on high printing costs . . .*

*by switching to lower-cost, high fidelity  
**Consolidated** ENAMEL PAPERS*

• American Hoist and Derrick Company's switch to Consolidated Enamel Papers is another actual case in which a sales-wise printer used Consolidated's substantially lower cost to the mutual benefit of both his customer and himself.

In this particular case, several printing firms formerly shared about equally in supplying American Hoist's folders, catalogs, and a variety of other printed sales materials. All were delivering top-flight service and high-quality work.

Recently, however, American Hoist's cost-conscious advertising manager made a thorough study of many of his most important printing jobs and discovered that one leading St. Paul shop, specializing on Consolidated Enamels, was delivering its jobs at an average saving of more than 15% of the entire net paper cost. As a direct

result, that same shop is now doing more American Hoist printing than ever before—far more than any of its competitors.

The other side of this story, the customer's side, is being told to thousands of other cost-conscious advertising managers and other executives in September issues of *Fortune*, *Business Week*, *Advertising Age*, *Tide*, *Advertising Agency* and *Printers' Ink* magazines. From it, some of them may get the idea to check their own printing costs against American Hoist's experience.

Before they do, why don't you suggest it? Ask your Consolidated paper merchant for the complete facts, comparative samples and prices. Then use them to get the order—by recommending Consolidated Enamels for top quality and finest press performance at far lower cost.

© C. W. P. & P. Co.

**Consolidated** ENAMEL PAPERS

PRODUCTION GLOSS

MODERN GLOSS

FLASH GLOSS

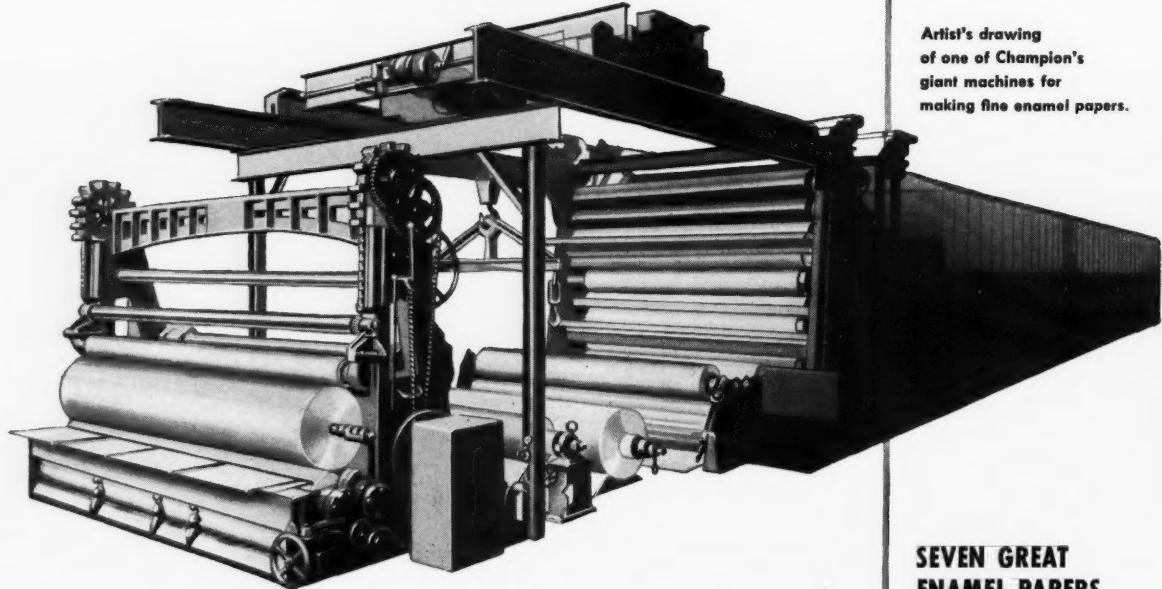
CONSOLIDATED WATER POWER & PAPER COMPANY

Makers of Consoweld—decorative and industrial laminates • Main Offices: Wisconsin Rapids, Wisconsin • Sales Offices: 135 So. LaSalle St., Chicago 3, Illinois

When Writing These Advertisers, Please Mention THE INLAND PRINTER



## Good Paper Work Begins in the Paper Machine



Artist's drawing  
of one of Champion's  
giant machines for  
making fine enamel papers.

... and Good Papers Begin with  
**CHAMPION!**

**HAMILTON ENAMEL . . .**  
Improved quality and greater value

**FALCON ENAMEL . . .**  
An old brand in a new quality

**FORMAT ENAMEL . . .**  
A new economy coated grade

### SEVEN GREAT ENAMEL PAPERS

Satin Proof  
Hingefold  
Refold  
Wedgewood  
Coated Offset  
Hamilton  
Falcon  
Format

Buy Champion Papers By Name!



**The Champion Paper and Fibre Company**

GENERAL OFFICES, HAMILTON, OHIO

District Sales Offices in New York • Chicago • Philadelphia • Detroit  
St. Louis • Cincinnati • Atlanta • Dallas • San Francisco

# complete Platemaking

service

OUR  
**26th**  
YEAR



Color process separations, dot etch positives, proofs and progressives; line, halftone and highlighted negatives; blow-ups, multiples; originals for hand transfer, negatives and positives for machine transfer; photo-composed press plates, deep etch, albumen and tri-metal.

Other services include: layout, design, finished art, photography, both black and white and color; photoengravings; rotogravure positives in monotone and color, conventional or Dultgen.

MAIN OFFICE AND PLANT • 110 OTTAWA STREET,  
TOLEDO, OHIO GArfield 3781

## GRAPHIC ARTS CORPORATION OF OHIO

TOLEDO • NEW YORK • CHICAGO • DETROIT

We do not own or operate  
any printing presses.

We believe in, endorse and  
support the Lithographic  
Art Foundation.

NEW YORK OFFICE  
148 W. 23rd Street, Phone Chelsea 3-5309

CHICAGO OFFICE  
222 W. Adams Street, Phone Madison 3-3083

DETROIT BRANCH  
825 W. Elizabeth, Phone Woodward 2-9122

*Proof*

*Positive...*



Proud of the quality of your work? Then give the buyer of composition, engravings and printing **proof positive** of this quality . . . clean, sharp proofs that reveal the true values of type and cuts.

### NEW CHALLENGE® Series K PROOF PRESSES

It's a brand new series of Challenge Proof Presses, available in four models . . . all cylinder press design. The cylinder revolves while the reciprocating bed rides on anti-friction rollers to give you accurate, unyielding impressions every time.

Cylinder grippers and a micrometer side guide control feeding and the position of the sheet. A foot trip prevents offset on the cylinder packing during the return stroke. The feed board slides back to allow access to the cylinder packing. Grippers may be opened at any position of the cylinder to release the printed sheet. Two sizes handle anything from an ordinary galley proof up to 14½" x 23½" or 19½" x 23½". Model KP has power inker. Model KA (shown) has automatic inker; Model K has ink plate. All models are equipped with feed board, delivery board and a zinc galley plate for proofing forms when removed from the galley. For **proof positive**, get the details today!



#### THE CHALLENGE MACHINERY COMPANY

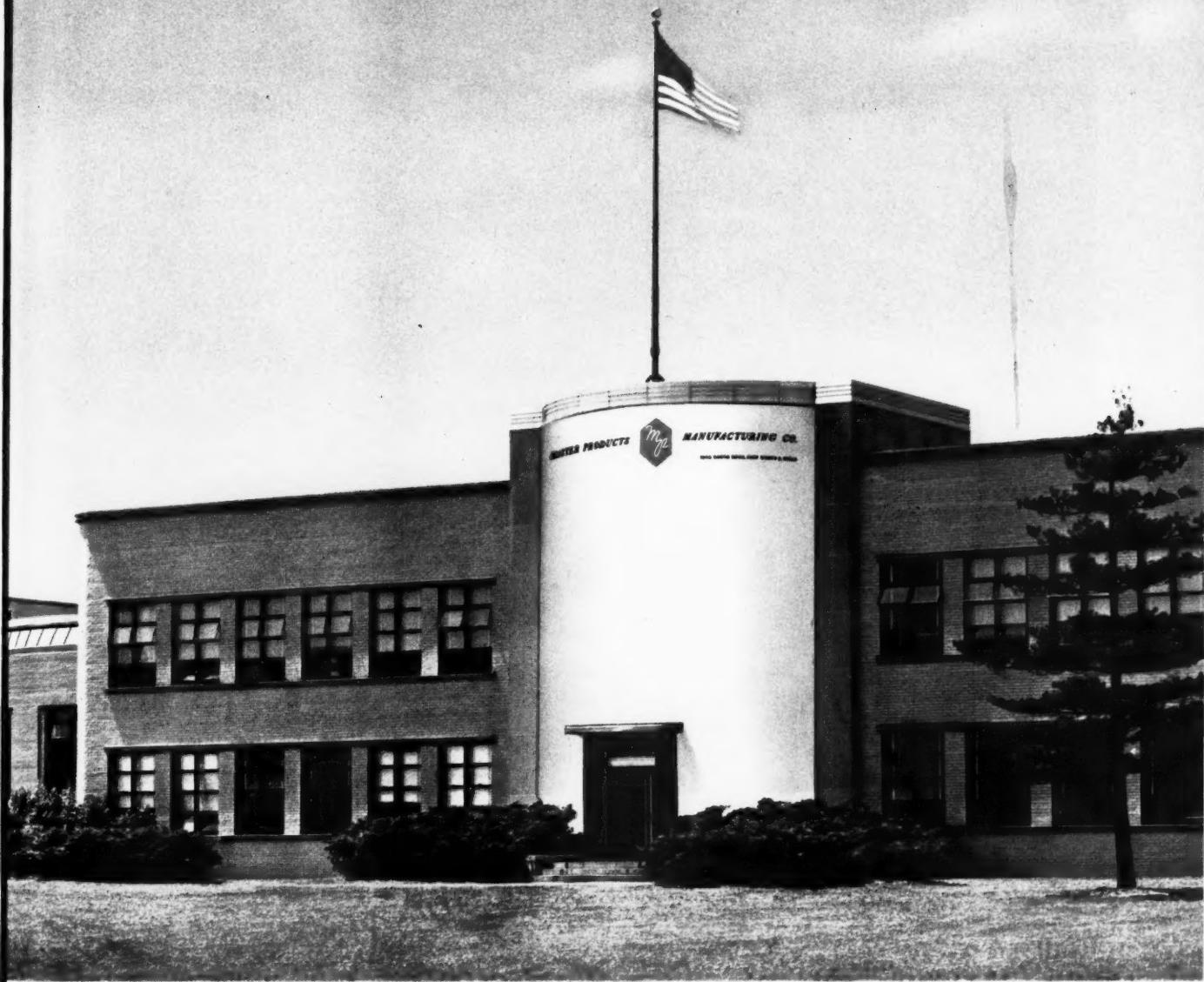
OFFICE, FACTORIES AND SHOW ROOM: GRAND HAVEN, MICHIGAN

Over Fifty Years in Service of the Graphic Arts

DEALERS IN ALL PRINCIPAL CITIES

651





## Has your business the proper "front"?

NINE OUT OF TEN of your customers—perhaps 99 out of 100—have never seen your office or plant and never will. No matter how proud of it you may be; they will always see your company as your correspondence represents it.

Do your letters and your letterheads do justice to the institution they represent? Look at your letterhead critically now—with that thought in mind.

Letterheads are often found wanting

in one of two ways. In design. In the paper on which they are printed. When paper is at fault, the remedy is simple: Print your letterhead on HOWARD BOND.

Whitest white HOWARD BOND is an extraordinarily attractive paper. Where applicable, HOWARD BOND's clean, clear colors can offer an additional dimension to your correspondence. Whether in white or color, HOWARD

BOND gives you the "good front" that contributes substantially to the high opinion your business deserves.

Your printer or paper distributor can show you HOWARD BOND samples that demonstrate the outstanding qualities of "The Nation's Business Paper." Your business can employ it to advantage.

**PRINTERS!** This message appears in leading advertising magazines read by your customers.

HOWARD PAPER MILLS, INC.

• HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

# Howard Bond

"*The Nation's*

*Business Paper*"

Companion Lines: Howard Ledger • Howard Mimeograph



Howard Writing • Howard Posting Ledger



## No Bendix Trophy for Crop Dusters!

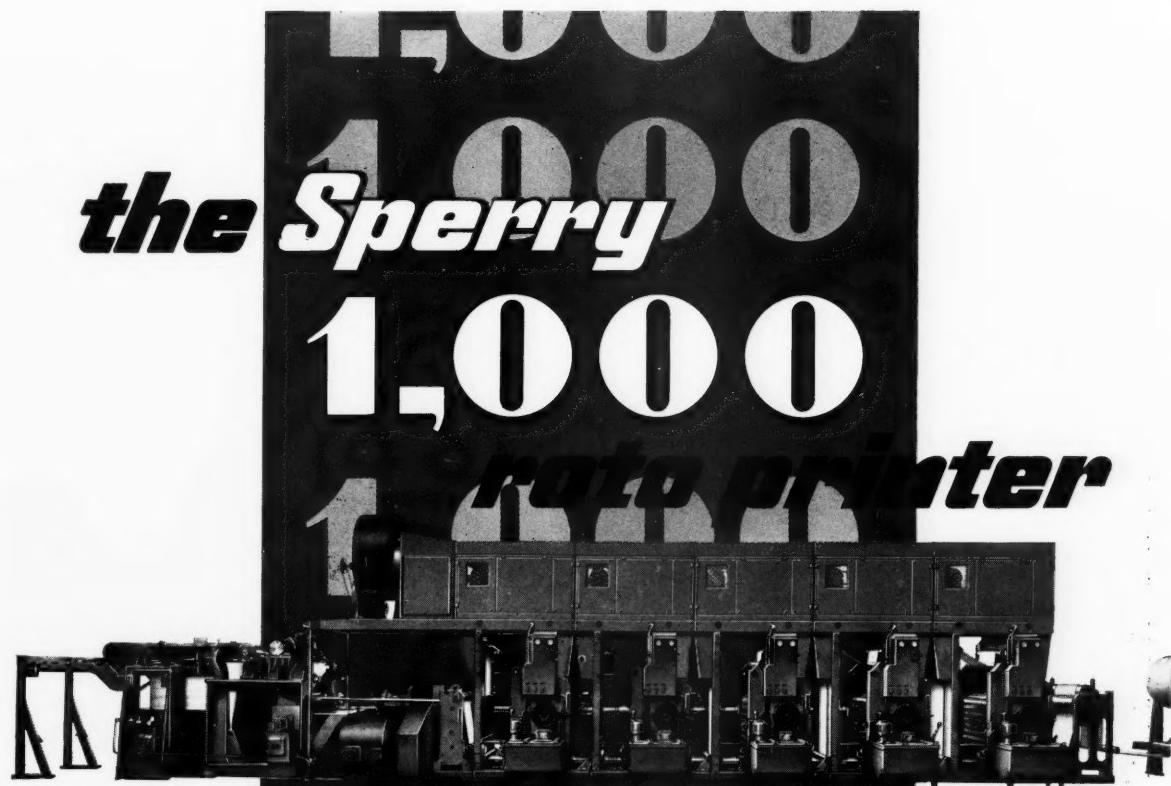
BUT THEY'RE MADE to do this utility job *best*. Just like MAXWELL BOND. When you want down-to-earth efficiency (hard-working quality and low-cost too) for the thousand-and-one unglamorous jobs business has for paper, look no further than MAXWELL BOND. Pen, pencil, typewriter—it takes them all. It prints cleanly, takes perfect carbons and can be erased without surface damage. Its watermark stands for quality and for cost-cutting performance. Try MAXWELL BOND for forms, memos and copies.

*We'd be pleased to show you samples of MAXWELL BOND'S six colors, four weights and six finishes. Just send your letterhead.*

# Maxwell Bond

*America's Favorite  
Low-Cost Bond*

HOWARD PAPER MILLS, INC. • MAXWELL PAPER COMPANY DIVISION • FRANKLIN, OHIO



**Design** to print 1,000 feet per minute

**IN A CLASS BY ITSELF...**

**for:**

Publication Inserts  
Packages and Cartons

**downtime—a minimum!**

Easy accessibility for doctor blade setting

Roll-away ink supply

Roll-away printing cylinder carriage

Can be equipped with:

Rewind

Sheeter with fully automatic

load changer

Various types of folders

Rotary blanker



**THE FORD INSTRUMENT CO.**

31-10 THOMSON AVENUE

LONG ISLAND CITY 1, N.Y.

A Division of Sperry Corporation

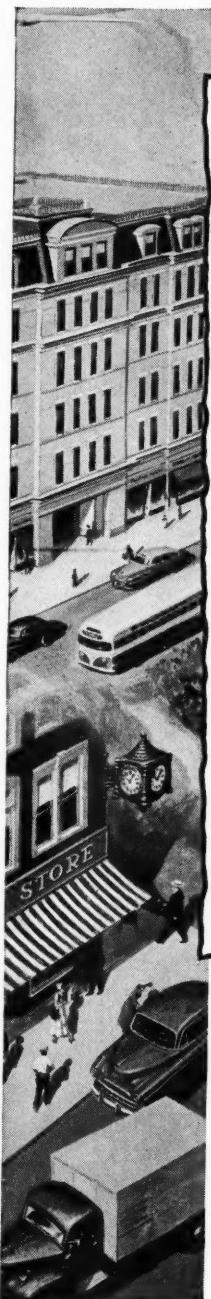
Please Mention THE INLAND PRINTER When Writing To Advertisers

# *Printers say to*



**See the current color page in this unusual promotion in  
the September 23 issue of *The Saturday Evening Post*.**

# Hammermill...



*"Most helpful  
advertising  
you've ever done!"*

**Hammermill's full-color pages in *The Saturday Evening Post* on the theme, "You Couldn't Stay in Business Without Your Printer," attract nationwide enthusiasm!**

In a schedule of full-color advertising, the makers of Hammermill papers have been telling the businessmen of America that you, their printer, are one of the most valuable business counselors they have at their command.

To help build business for you, this promotion urges buyers of business printing to take advantage of the expert service you can offer them.

The response, both from the printing craft and from printing buyers, has been the most wholehearted and gratifying endorsement that this company has ever received in nearly 40 years of consistent and uninterrupted national advertising.

**HAMMERMILL PAPER COMPANY, ERIE, PENNSYLVANIA**

# MEAD

## papers



Mead Moistrone Offset is a brilliant white, tub-sized paper made in smooth finish and a variety of embossed fancy finishes. It's especially surfaced for offset lithography, but is equally suited for letterpress printing. Moderately priced, Mead Moistrone Offset comes in the original Mead moisture-proof wrapper that seals in mill-conditioning and protects each sheet to the moment of use.

**MEAD**  
*papers*  
EST. 1846

**THE MEAD CORPORATION** "PAPER MAKERS TO AMERICA"

Sales Offices: The Mead Sales Company, 118 W. First St., Dayton 2-New York-Chicago-Boston-Philadelphia

*Here they are! The Portable Registers  
YOU'VE WAITED FOR*



*Four exclusive features  
make it a better register*

Two popular widths 4-5/16" and 5-1/2". Lengths from 6" to 8-1/2"

SEE THE NEW  
**HANO PORTABLE**  
and the entire Hano Line  
BOOTH 65  
National Stationers' Exhibition  
**CHICAGO**  
September 24 to 28th

1. Die-cast aluminum construction . . . it's breakproof.
2. Split-pin control mechanism . . . positive registration with no form slippage.
3. Efficiency styling . . . a beauty asset to any sales counter.
4. Rapid-load tray . . . a fast, fool-proof loading system.

SOUTHERN • MIDWEST • WESTERN DEALERS WANTED

**PHILIP HANO COMPANY, INC.**  
HOLYOKE, MASSACHUSETTS

IF YOU WANT  
YOUR  
CATALOGUE...OR  
BOOKLET...OR  
HOUSE ORGAN...  
TO BE READ  
FROM COVER  
TO COVER...

be sure  
it has  
a cover

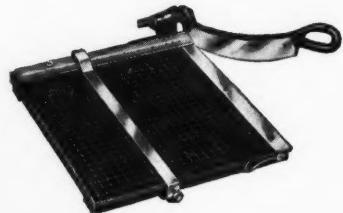


PREFERABLY, a cover of BUCKEYE or BECKETT—the good-looking, long-wearing cover stocks which have long been the first choice of admen and printers everywhere. 13 colors, 9 finishes, to choose from in the BUCKEYE line; 10 colors, 9 finishes, in the lower-priced but very attractive BECKETT line. New sample books on request.

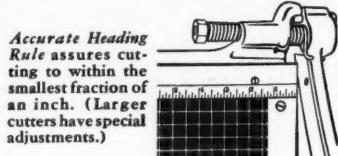
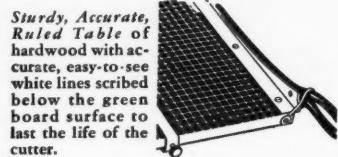
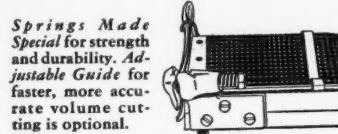
## The Beckett Paper Company

- MAKERS OF GOOD PAPER
- IN HAMILTON, OHIO
- SINCE 1848

### PICTURE OF A PROFIT-BUILDING COST-CUTTER



YES, Mister, that name BRADLEY on the blade says this is a cost-cutter that can make extra profits for you. By saving time and trouble — giving you more dependably accurate cuts every time. It's a Milton Bradley cutter. That means it has a properly shaped and balanced blade, made of top notch steel for a long, long life of clean, quick cuts. It's packed with built-in, extra-quality features like these:



#### A SIZE FOR EVERY NEED

Milton Bradley Cutters are available in six sizes from 8" to 24" blade. Whichever size fits your needs, it will pay to make sure it's a Milton Bradley Cutter. At stationers, and office supply houses everywhere.



#### ECONOMY TIP

A Milton Bradley cutter blade will give you more cuts between sharpenings. But even these fine blades should be resharpened periodically. A dull blade just slows you down. The special Milton Bradley two-piece blade design makes resharpening easy.

**MILTON BRADLEY COMPANY**

SPRINGFIELD 2, MASS.

double hit!



Snowland Bond

for business office efficiency...  
for printing pieces that sell...

**FRASER PAPER, LIMITED**

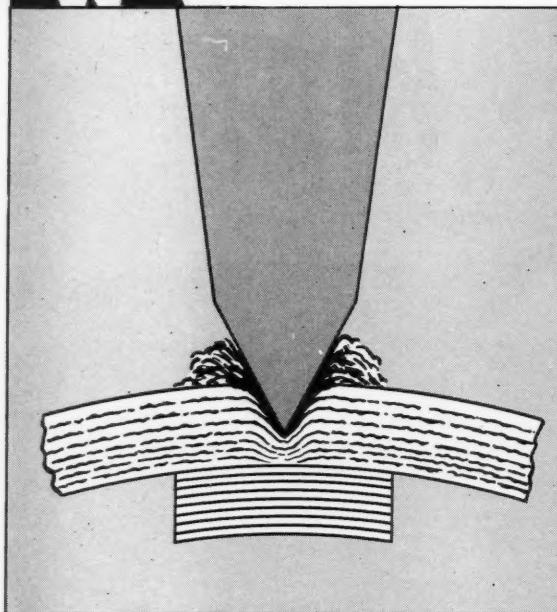
SALES OFFICE • 420 LEXINGTON AVENUE, NEW YORK

CLEVELAND, OHIO • CHICAGO, ILLINOIS

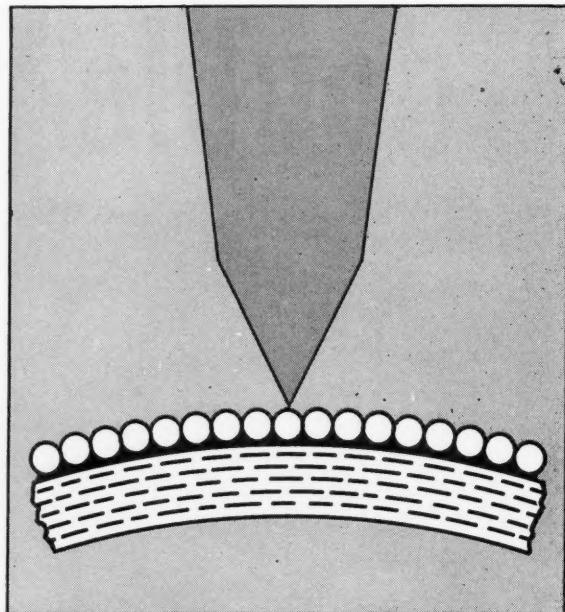
Mill at Madawaska, Maine



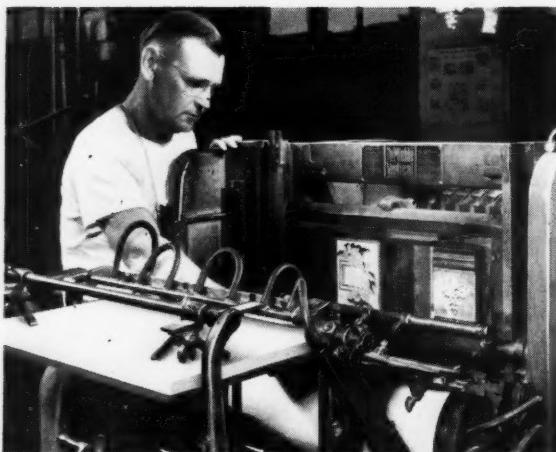
## Do your toughest perforating jobs with one tympan—one press run!



**OLD METHOD**—rules punch through topsheets; sticky, gummy lumps are formed by paper dust and ink. Topsheets must be replaced frequently, with loss of press time. Metal shims must be used, and double press runs are necessary in many cases.



**NEW METHOD**—perforating takes place on the tough, glass-beaded surface of "Spherekote" Tympan Cover. Perforation is clean and sharp. No shims or overpacking . . . and you can set type right up to the line of perforation—no double press runs!



**RUN SEVERAL JOBS** on one sheet of "Spherekote" Tympan . . . it doesn't break apart during the run, is scratch-proof and scuff-proof, prevents cutting of inking rollers. Perforated sheets pile flatter, and there's less danger of lumping along perforating line. Long, troublefree press runs every time!



- Type 15-D for press perforating
- Type 17-C for fine halftones and color work
- Type 17-E for high speed magazine presses.

Write to Dept. IP90 for complete details and sample of any of these tymphans.

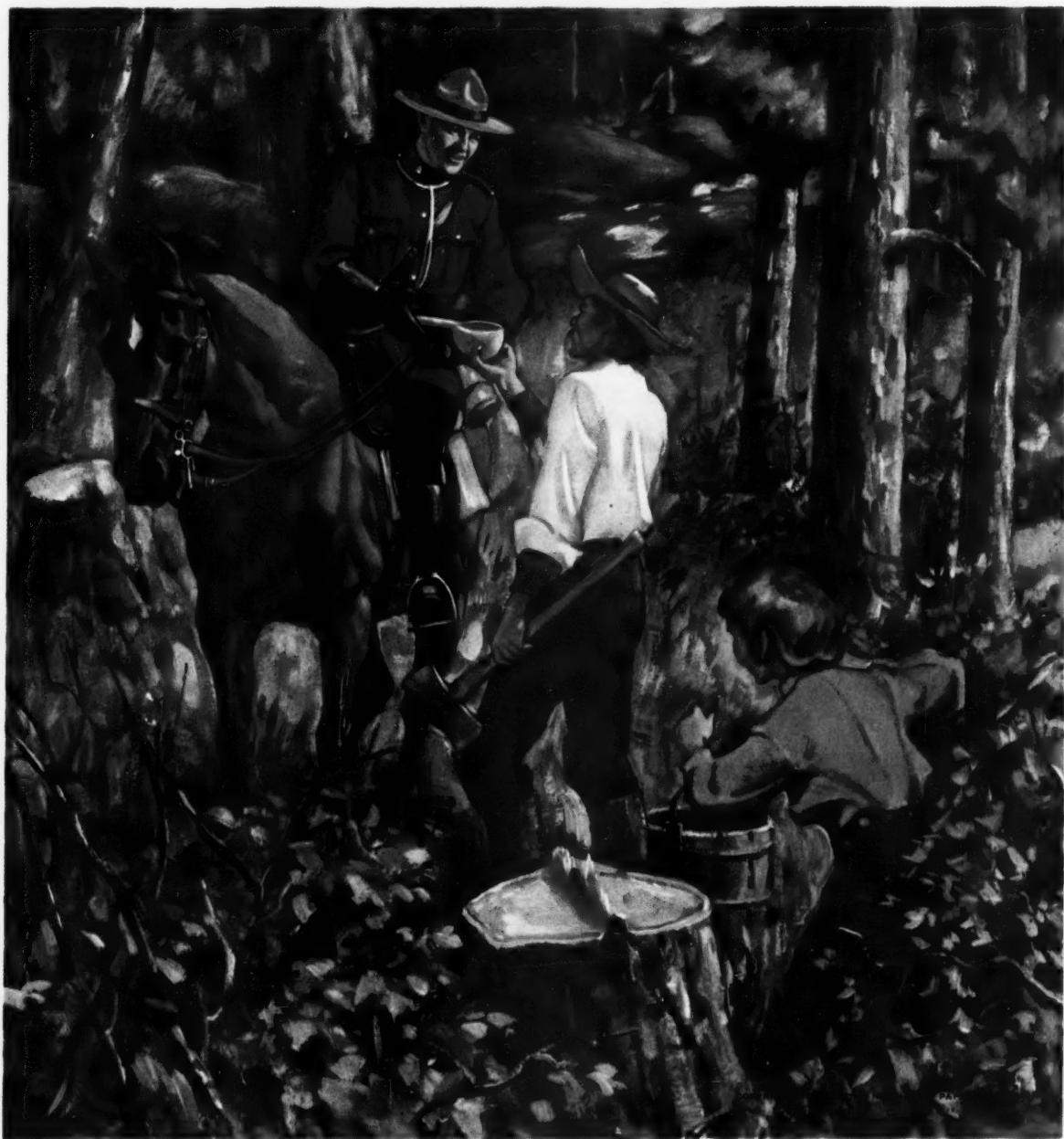
Made in U.S.A. by MINNESOTA MINING & MFG. Co., St. Paul 6, Minn., also makers of "Scotch" Brand Pressure-sensitive Tapes, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Scotchlite" Reflective Sheeting, "Safety-Walk" Non-Slip Surfacing, "3M" Abrasives, "3M" Adhesives.



S!  
4.  
**NORTHWEST PEDIGREED PAPERS**

*Always make good printing better*

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA



# THE Northwest PAPER COMPANY

CLOQUET, MINNESOTA

*Northwest Pedigreed Papers Always Make Good Printing Better*

## SALES OFFICES

CHICAGO 6  
20 N. WACKER DRIVE

MINNEAPOLIS 2  
FOSHAY TOWER

ST. LOUIS 3  
SHELL BUILDING

## PRINTING PAPERS

NORTHWEST BOND  
NORTHWEST LEDGER  
NORTHWEST MIMEO BOND  
NORTHWEST DUPLICATOR  
NORTHWEST OFFSET  
NORTHWEST INDEX BRISTOL  
NORTHWEST POST CARD  
KLO-KAY BOOK  
KLO-KAY LABEL  
MOUNTIE LABEL  
MOUNTIE BOOK  
MOUNTIE OFFSET  
MOUNTIE TEXT  
CARLTON BOND  
CARLTON LEDGER  
CARLTON MIMEOGRAPH  
CARLTON DUPLICATOR  
NORTH STAR WRITING  
NON-FADING POSTER

## ENVELOPE PAPERS

NORTEX WHITE  
NORTEX BUFF  
NORTEX GRAY  
MOUNTIE  
CARLTON  
PAPETERIES  
DRAWING  
ADDING MACHINE  
REGISTER  
LINING  
GUMMING  
COATING RAW STOCK  
CUP PAPER

## CONVERTING PAPERS



*you never  
forget  
a beautiful face!*

Bulmer . . . that aristocrat  
of type faces . . . brings  
an individual beauty of form  
and character to the ever-growing  
Monotype family. Charming, through refined  
simplicity rather than ornate design,

# bulmer

speaks "quality" before the words are read. Now  
available for composition in 6, 7, 8, 9, 10, 11, 12, 14,  
and 18 point sizes, in roman and italic; and in all sizes  
but 14 and 18 point, in small caps. For display,  
sizes available are 14, 16, 18, 24, 30, and 36 point in  
roman and italic; and 14 and 18 point in small caps.

# mono *type*



**LANSTON MONOTYPE MACHINE COMPANY • 24th at Locust Street • Philadelphia 3, Pa.**

BRANCH OFFICES: 116 Spring Street, N. W., Atlanta 3, Georgia • 170 Summer Street, Boston 10,  
Massachusetts • 216 W. Jackson Boulevard, Chicago 6, Illinois • 441 Lexington Avenue, New York 17, New York  
55 New Montgomery Street, San Francisco 5, California  
IN CANADA: Monotype Company of Canada, Limited, 77 York Street, Toronto 1, Ontario, Canada

# From Networks



# To National Banks



# OXFORD PAPERS

## HELP BUILD SALES

**B**ECAUSE PRINTED SELLING is a basic promotion tool of almost every industry, it is used consistently and effectively, for example, to attract sponsors and audiences to networks—and to build acceptance for the wide range of services offered by financial institutions. And, whether your concern with printing involves brochures, programs, booklets, house magazines or sales presentations, you can depend on Oxford Papers to help make all your printed promotions more appealing, more productive.

Back of every grade in this distinguished line is our 50-year experience in developing and perfecting fine printing papers. That is why the Oxford Paper you select for any printing job will prove a sound investment for you and your customer.

### Oxford Papers Are Good Papers to Know

Whatever your needs, you will find a paper in the Oxford line of coated and uncoated grades that will help you get a better job more economically by letterpress, offset, lithography or rotogravure. Here, for instance, are six Oxford grades that have become established favorites with printing craftsmen from coast to coast:

POLAR SUPERFINE	CARFAX ENGLISH ENAMEL
MAINEFOLD	CARROLLTON ENAMEL COVER
ENGRAVATONE	VELLUM
COATED	WESCAR OFFSET

\* \* \*

### Your Oxford Paper Merchant Is a Good Man to Know

Wherever you are located in or near any of 68 principal cities from coast to coast, you can count on your Oxford Paper Merchant for prompt service and practical, friendly help in meeting your needs for paper. His long experience with paper and paper problems can not only save you time, but will frequently help you produce a better job more economically. Get in touch with him today and ask for a copy of the helpful Oxford Paper Selector Chart. Or, write direct to us.

#### VISIT THE OXFORD EXHIBIT

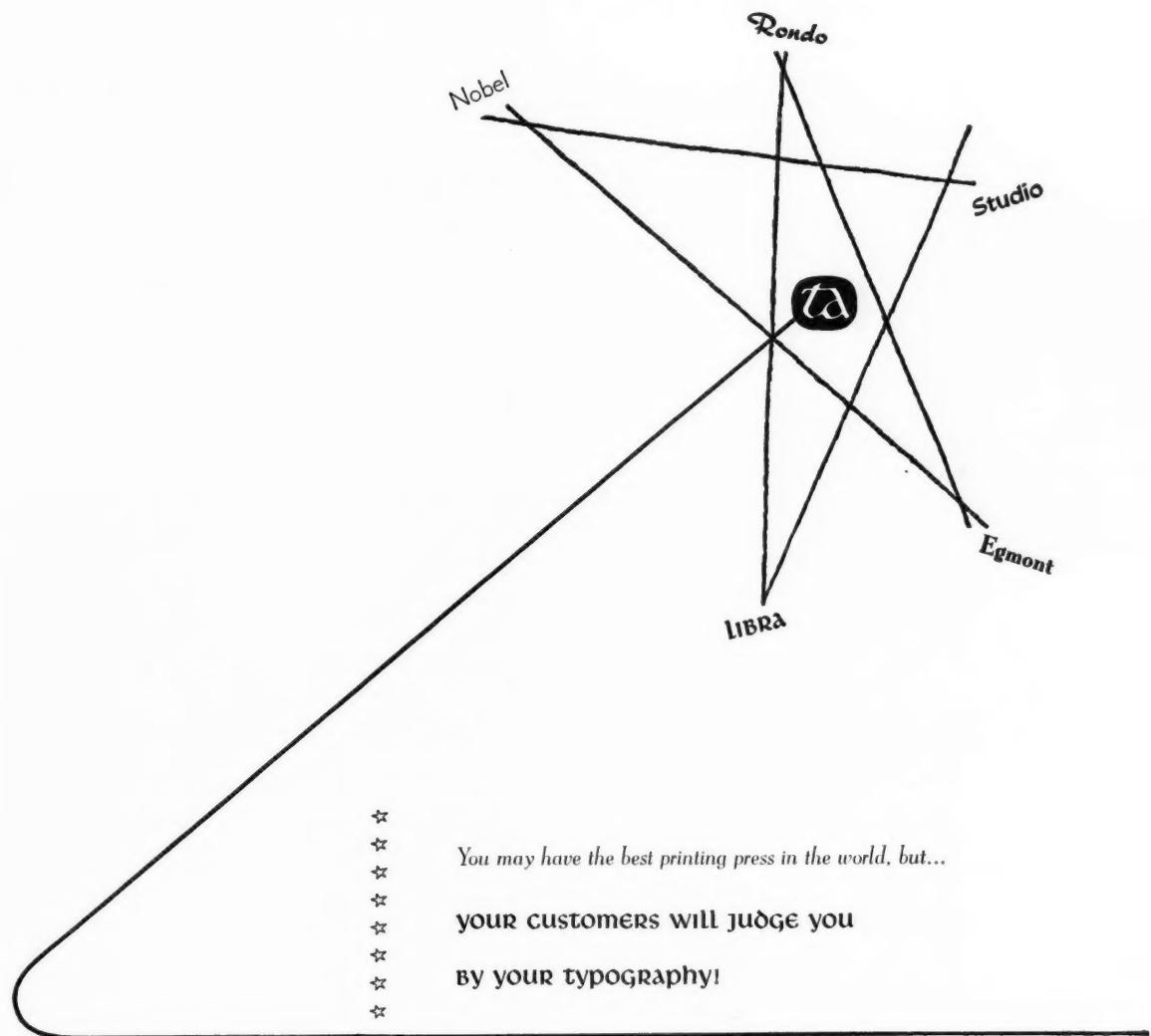
Space 148  
Graphic Arts Exposition  
Chicago, Sept. 11-23



**Oxford Paper Company**  
230 Park Avenue, New York 17, N. Y.

**Oxford Miami Paper Company**  
35 East Wacker Drive, Chicago 1, Ill.

**MILLS AT RUMFORD, MAINE,  
AND WEST CARROLLTON, OHIO**



★  
 ★ You may have the best printing press in the world, but...  
 ★  
 ★ YOUR CUSTOMERS WILL JUDGE YOU  
 ★  
 ★ BY YOUR TYPOGRAPHY!  
 ★

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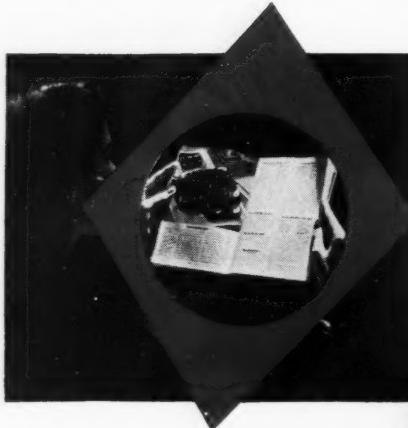
★  
 ★ They will think well of you  
 ★ if you use beautiful and smart  
 ★ Amsterdam Continental type faces  
 ★  
 ★ Stocked and distributed for  
 ★ **typefoundry "amsterdam"**  
 ★ (Amsterdam-Holland)  
 ★  
 ★ by AMERICAN TYPE FOUNDERS  
 ★ Elizabeth B, New Jersey  
 ★ Write for specimen sheets  
 ★  
 ★ Imported by  
 ★ Amsterdam Continental Types & Graphic Equipment Inc.  
 ★ 39 Pearl Street, New York 4, N.Y.  
 ★  
 ★

Set in Egmont Light Italic and Libra  
 Printed from electrotype

*it takes and makes a better impression*

INTERNATIONAL

# HUDSON GLOSS



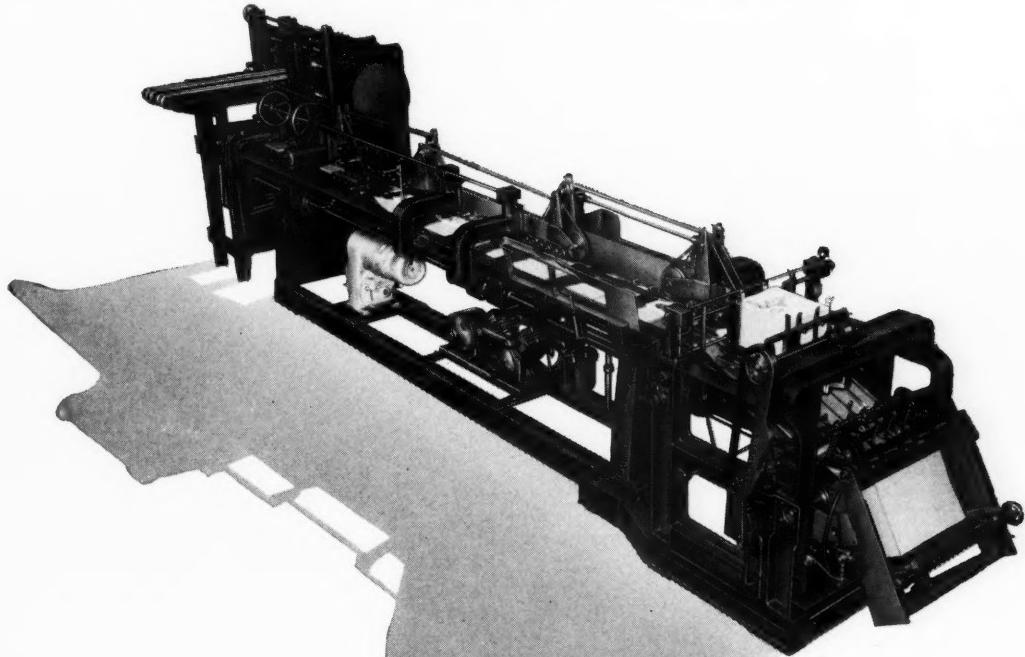
Here's another recipe  
... for new sales impact  
and punch in broadsides,  
booklets, house organs or what  
have you. Serve them up on

clean white **Hudson Gloss**. It's International's smooth process coated  
book paper... perfect for flatbed or rotary presses, with single or multi-color...  
a great performer from every angle, including economy.

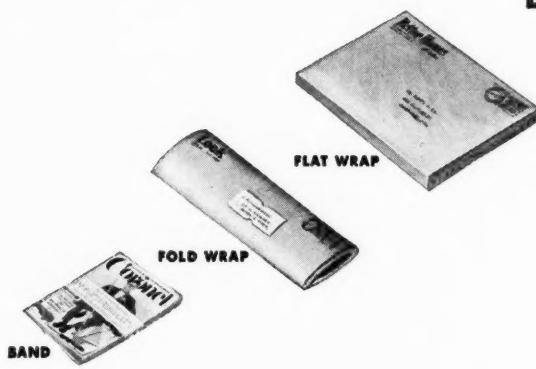


INTERNATIONAL PAPERS  
*for printing and converting*

## **FLAT WRAP FOLD WRAP OR BAND**



**Collmar's Wrapping Machine  
DOES ALL THREE!**



Cut mailing room bottlenecks through installation of this new combination machine. Individual copies can be flat wrapped, wrapper printed and addressed all in one operation at speeds to meet production requirements. Fold wrapping can be done with the same equipment.

You can also band-wrap books for newsstand sale...feature article copy on the bands attracts buyers...bands protect copies from damage caused by "thumbing through."

**SEND FOR COMPLETE INFORMATION ON THIS AMAZING NEW WRAPPING MACHINE TODAY.**

**Collmar Corporation**

35 E. WACKER DRIVE,

CHICAGO 1, ILLINOIS

Correct Choice  
for  
Choicest  
Letterheads

Correct Bond

(RAG CONTENT)

ALSO AVAILABLE IN NINE COLORS AND ENVELOPES TO MATCH—  
HOWARD PAPER MILLS, INC. • AETNA PAPER COMPANY DIVISION • DAYTON, OHIO

# Why Be Afraid of Cold Type Competition? This Equipment Could Go to Work for You

• METHODS OF composition other than the use of hot metal and film are known by several names: "Cold Type," "Nomic" (standing for no metal in printing), "Near-Print," and "Source Composition." All of these names mean the same thing.

The machines that do this composition are called both composing machines and typewriters. For example, the IBM firm calls its machine an electric typewriter, while the Ralph C. Coxhead Corporation calls its DSJ a composing machine. As there is no excise tax on the purchase of a DSJ, it is not classed as a typewriter by the government.

Printers' customers are being called upon by hundreds of salesmen representing IBM and Vari-Typer. The sales approach is primarily based on savings in the production of their printing. With the continued advance in the cost of composition over the last ten years, these sales arguments fall upon interested ears. What the printer can do about it, if anything, will be developed in this article. Let's look into this competition, and examine the machines themselves.

**IBM Electric Typewriter:** This typewriter has a keyboard which is operated electrically and mechanically, quite similar to that of the Linotypes and Intertypes. It has a standard, 42-key keyboard, with the usual shift. The characters can be either the same width set-wise, or proportional, giving four widths of letters of the alphabet. The machine contains only one size and kind of type (at this writing it has been announced that interchangeable type bars will be available).

By R. Randolph Karch

Justification of the right-hand margin is accomplished by typing the copy first, then making note of the amount of increase or decrease of space needed between the words, noting this on the first typing, and then retying, which results in an even right-hand margin. Four styles of type are available, and special characters can be added by taking off unneeded characters on the standard machine font. One size and style of type is used at one time on one machine.

**The Standard Vari-Typer:** The Vari-Typer is similar in size and appearance to a typewriter, but uses a font of type about the size of your crooked index finger, rather than having the types at the end of a bar, swinging through the air typewriter style. A hammer at the rear of the type font strikes the paper, pressing it against the carbon ribbon, which prints each letter. Characters are

anvil at the same time, allowing quick change, and 180 characters, by flipping one font to the front and the other to the rear. The Vari-Typer has a standard typewriter keyboard, but is minus the top row. It has two shift keys, one for caps and one for figures.

Justification is accomplished by keyboarding a line to the nearest width, then striking a shift key, which moves the carriage to the left, leaving a blank paper space on which to retype the line. The spacing in the retying is then automatically placed between words and letters, spreading the line out to the required and predetermined width. Each key must be "bottomed"—that is, pressed down quite a distance compared with the IBM. Generally, it is a slower keyboard than a regular or electric typewriter. About 132 fonts of English type are available, and some 400 foreign faces. Special character fonts are provided, such as Greek symbols and mathematical characters.

**The DSJ Composing Machine:** This machine is made by the manufacturers of the Vari-Typer, but it is decidedly different in product and type-like characters. Each character is one of three widths, which Coxhead calls "increments." For example, the lowercase *i* is two increments, the *a* is three increments, and the *m* is four increments. (An increment is .0189 for 6-point, .0211 for 8-point, .0233 for 10-point, and .0278 for 12-point.) The letters "DSJ" are an abbreviation for "Differential Space Justifier."

Procedure for composing justified matter is as follows: At the left of a



Vari-Typer's curved font permits easy changes of sizes, styles, and use of special characters

not proportional or differential in width—they are all the same. Sizes and styles of type can be changed at will, from 6-point to 18-point, by quickly removing one font and inserting another, although the machine has a place for two fonts on the

### Keyboarding Rough Copy

Printing and lithography are the handmaids of business. Without them, business as now conducted would cease to function. They are largely responsible for the increase in wealth. A machine is invented in a given locality and a new branch of industry is created. The facts about it are printed and distributed in other localities, goods are sold, and employment is created.

### Keyboarding Justified Copy

Printing and lithography are the handmaids of business. Without them, business as now conducted would cease to function. They are largely responsible for the increase in wealth. A machine is invented in a given locality and a new branch of industry is created. The facts about it are printed and distributed in other localities, goods are sold, and employment is created.

Above, left, is shown trial keyboarding on DSJ composing machine. Re-keyboarding automatically justifies the right-hand margin. The characters are in three widths to accomplish the justifying

sheet of paper, one keyboards the line in "trial." Upon noting the position of a pointer on the right dial, a tab key is struck, and the line is re-keyboarded. This will automatically space out the line to the width desired, placing spaces of the correct width between the words only, and not between the letters, too, as on the Vari-Typer machine. Point sizes of type run in 6, 7, 8, 9, 10, and 12;

This line is 6 point Coxhead DSJ Type  
This line is 7 point Coxhead DSJ Type  
This line is 8 point Coxhead Type  
This line is 9 point DSJ Type  
This line is 10 point DSJ Type  
This line is 12 point DSJ  
This line is 12 on 10 spacing

and all the advantages of interchangeability are present as on the Vari-Typer.

The Justowriter: At this writing the Justowriter is not yet on the

Composition on the Justowriter is the easiest and fastest method of obtaining justified lines of type for photographic reproduction. A standard typewriter keyboard with electrically powered type bars combined with a light which indicates when justification is possible reduces the work of the

Sample of composition produced on Justowriter machine, which requires only one keyboarding

market. The machine consists of two units, one a keyboard and the other a printer. This allows one keyboarding for justified matter, not two, as in the case of the other above-mentioned devices. It should increase

### Runge Wins National Newspaper Essay Contest

Phyllis Runge, freshman, is hereby named winner of the essay contest on the subject, "Freedom Goes Where the Newspaper Goes," held in celebration of National Newspaper Week, October 1-8.

Other projects included a Herald staff display of the processes of publishing a paper, an exhibit of first issues of early American newspapers prepared by junior English classes and a library committee, and an assembly program with discussion conducted by Robert O'Dowd, advertising retail manager of the Enquirer.

Journalists returned from a Friday afternoon tour of the Cincinnati Post with such souvenirs as an original cartoon or a cut of Leo Hirtl, columnist, and a complimentary final edition.

The above copy is composed in Vari-Typer Tribune News, 361, 7½ point. This paragraph is 362-7½. Head is No. 229.

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The above paragraph is composed in DSJ Tribune News No. 610; this paragraph is in News Bold No. 640. Sizes are 7½ point. Head above is 12 point Sans Serif Bold No. 670.

cold type composition almost 100 per cent by this feature. Because it contains five units for lateral spacing of the characters, a reasonably good type face is evident: Centaur, for example, designed for Justowriter by Bruce Rogers.

Minor display lines up to 12-point, in such faces as Sans Serif Bold to contrast with Bodoni or Garamond, are easily done on the DSJ. Display on the IBM and Justowriter is a more difficult matter, because the type faces are not available on these machines, and type faces can't be changed on the machines themselves. This limits display on them to the use of caps and underscoring, neither of which is very effective and certainly not good typography.

Major display in sizes over 12-point in cold type composition employs paper-pad type—Fototype, Art-type, *et cetera*. Fonts are purchased for placing in special composing sticks. After assembling, a piece of transparent scotch tape is placed

over (or under) the line of display, and the line is removed from the stick and pasted on the copy. Cost runs about one-fifth of a cent per character. From the writer's own experience, he can set type in a stick from a case in about half the time it takes him to assemble paper type.

Respacing a line of paper type is a difficult feat, particularly in the smaller sizes, and as display is almost always respaced or letterspaced to correct the final optical result, this is quite an item in time. However, most cold type folks do not know of these fine points in spacing, and just let the matter go "as is" after the first assembly. This cheapens the final results. Fine spacing can be done with paper type, if one will spend the time to do it. On cold type newspapers the matter of heads is quite a problem because of the time element. In some instances printers return to machine or hand set after a try at the paper type method.

Cold type composition is new; therefore it has not been possible to compile exhaustive time studies as has been done for years with the hot metal kind of composition. In trying to get facts on the matter, one hears

many conflicting and often amazing comments. For example, one publisher says that there is no saving by cold type over hot type on straight matter. Another says that he has saved as much as \$3 per page over hot type. It can easily be seen that letterpress does not have much of an opportunity with cold type, because plates must be made in order to print it. When one sets cold type and has zincs made, he loses his cost advantage, of course. There has been vigorous shouting about "new" and "fast" methods of turning out line plates. If and when this comes about, price advantages may begin to show themselves. Magnesium 11-point plates of cold type material cost at this writing between the price of a zinc and a copper plate. Where the offset method is used, we often find a decided advantage. But often, because of the cost of the offset plate and negative, the advantage is lost.

For the purpose of comparison, cold type composition can be divided into two categories: that which is not justified, and that which is justified. Where an evened right-hand margin is necessary, the material must be keyboarded twice (except the work done on the Justowriter, of course.) Thus if an operator can average 4,400 ems per hour, she actually completes 2,200 ems per

hour on justified matter. However, on matter that does not require a justified line, she averages her 4,400 ems per hour on straight matter.

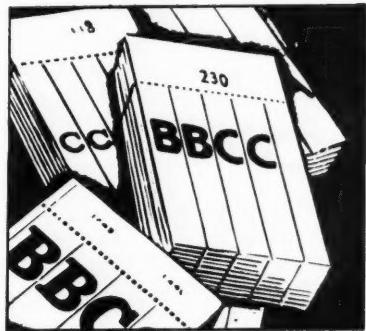
From the cost charts shown, it appears that the advantage gained in cold type composition is greater in technical matter than in straight matter. Mr. Bailey did not include the DSJ or the Justowriter.

---

This is Coxhead DSJ Style 620  
This is Coxhead DSJ Style 680  
This is Coxhead DSJ Style 685  
This is Coxhead DSJ Style 600  
This is Coxhead DSJ Style 605  
This is Coxhead DSJ Style 610  
**This is Coxhead DSJ Style 640**  
This is Coxhead DSJ Style 650  
This is Coxhead DSJ Style 660  
**This is Coxhead DSJ Style 670**  
**This is Coxhead DSJ Style 675**  
This is Coxhead DSJ Type Style 630

---

A book publisher reports savings by the cold type method over hot type as follows: Book of 400 pages, straight matter, 10-point two-point leaded, 26 by 42 picas, \$1514.27 or about \$3.78 per page. He could have had the page set in hot type for about \$4.50 per page. The price ad-



Display fonts for cold type composition come in pads. Heads are held together with scotch tape

vantage in this instance is peanuts. He could have printed from type, saving the cost of negatives and offset plates.

On the other hand, a publisher reported a saving of about \$3 per page on like work. It is difficult to make general statements on savings of cold type over hot type, since we do not know the conditions of the setup, the ability of the operator, and the difficulties encountered as the work goes along. As there are no standards for comparison in public view, we can only make tentative statements on time elements.

On comparative estimates, the writer made a few studies. Subject: Straight matter, 10 on 12-point, 24 picas wide, 39 lines. Number of 10-point ems to the page 1,123 (not including leading). At a speed of 3,500 ems per hour on a slug machine, it would take the operator 19.2 minutes. The same page was set by six DSJ operators. They averaged 25 minutes, or at the rate of 4,493 ems per hour, including the rough and finished copy. The New York City cost on this page would be \$2.25, figured as solid matter it would have been \$3.08. On the DSJ at \$2 per hour cost, it could be set for \$1.33.

The writer has found that 2,200 ems per hour is about an average speed for DSJ operators on justified matter, and about 4,400 ems per hour on unjustified matter. No standards are available for discussion on tabular or difficult mathematical matter, except what is reported here above.

The all-inclusive hour cost of DSJ Composing Machine is generally less than \$3. The American Surety Company of New York finds that it costs \$.373 per hour to operate a DSJ if operated 5 hours per day or 1,250 hours per year. This does not include labor.

The American Society of Mechanical Engineers uses a DSJ 1,500 hours per year. Depreciated over a

**The part which the typewritten word has played in the history and development of the United States is as romantic and important as any single factor in our national life. From the time when the first crude typewriter was set up in the midst of a struggling world, typewriting has travelled through the land, as no prophet of old could have done, to sway the hearts and minds of men and help build a nation whose strength and wealth are the envy of the world.**

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At top: Modern type composed on the Justowriter machine, shown actual size (approximately 10-point). Below is bold face type (approximately 12-point). Each character has five lateral spacings

### PERTINENT DATA ON COLD TYPE MACHINES

Characteristics	Vari-Typer	DSJ	Justowriter	IBM
Characters on keyboard	90	90	84	84
Number of fonts on machine at any one time	2	2	1	1
Proportional or differential lateral spacing of letters	no	yes	yes	yes
Number of units to character widths	1	3	5	4
Sizes and style of type changeable	yes	yes	no	no
Automatic increase or spacing on second keyboarding	yes	yes	yes	no
Double keyboarding necessary for justified matter	yes	yes	yes	yes
Impression control	yes	yes	yes	yes
One time carbon ribbons	yes	yes	yes	yes
Varying sizes of type on one machine	yes	yes	no	no
Number of fonts available	132	37	5	4
Keyboard touch	heavy	heavy	light	light
Cost of type font	\$17.50	\$27.50	—	—
Cost of machine	\$350 to \$850	\$1950	not known	\$550
Number of keyboard keys	30	30	42	42
Number of shift keys	2	2	1	1

period of five years, the cost of operation is \$.57 per hour. The Standard Vari-Typer costs \$.19 per hour on the same basis, and the standard machine is comparable in cost to IBM's electric typewriter.

The use of cold type is growing. It is used for office forms, house magazines, weekly and a few daily newspapers, books, booklets, price lists, and catalogs.

Over 20,000 Vari-Typers have been sold, and almost 2,000 DSJ Composing Machines. Some are in use by letter shops, which turn out a great amount of advertising. Some are in the offices of "cold typographers," who do composition for the trade. Many are in business offices where the composition is done and the presswork and the platemaking are farmed out.

Justowriter is making a pilot lot of ten machines, and they will be available this year. The price has not been set at this writing. IBM PSM models with differential spacing are quite plentiful.

to the total number of ems per hour that one operator can turn out.

Some of the work done by cold type is creative rather than competitive. If the machines were not available, this work would not exist. Other work is highly competitive, of course, especially in the field of difficult composition and tables.

Let's look at the quality of the cold type process. Henry M. Silver, writing in the *Publishers Weekly* for May 20, 1950, says: "The basic fault with typewriter composition is that, like any social climber, it cannot forget its own past; and if it could, its critics would not permit it to do so. . . . It laboriously straightens its right-hand margin when to do this emphasizes its errors of fitting, besides being obvious economic lunacy."

Mr. Silver also takes exception to calling cold type faces Bodoni, Garamond, and such. His view is shared by many. These faces, crowded into only three widths of characters, are crowded and stretched to the new units of space arbitrarily set up in the manufacture of the machine. The result offends the one who knows and appreciates type faces. So far as the reader is concerned, who sees no difference between Cheltenham and Goudy, and does not even know such names exist, he does not know hot type from cold type. He reads for the thought of the matter, generally, and pays little or no attention to typography. Education would be one answer. Unfortunately, however, printers generally are little interested in education, even for their own workers.

Operators of cold type machines are almost invariably "graduated"

### COMPARATIVE COSTS OF LETTERPRESS AND COLD TYPE

A comparison of costs reported by Herbert S. Bailey, Jr., in the July 1, 1950, *Publishers Weekly* brings forth that in the field of technical matter cold type is less than half as much as letterpress.

Here is his comparison of costs:

Method and Make-Up	Composition	Printing	Paper	Total— no binding	Comparative Cost Per Cent
Monotype, 160 pages at \$11 by letterpress	\$1760	\$320	\$85	\$2165	100.0%
IBM, 190 pages at \$2 by offset	380	420	100	900	41.5%
Here are more of Mr. Bailey's figures, this time on straight matter; linotype is by letterpress, other methods by offset:					
Method and Make-Up	Composition	Printing	Paper	Total— no binding	Comparative Cost Per Cent
Linotype	\$600	\$320	\$85	\$1005	100.0%
Typewriter	143	420	100	663	38.0%
IBM unjustified	240	360	85	685	68.0%
IBM justified	400	360	85	845	84.0%

from typist. They could learn typography, like any composing room apprentice. Generally, however, they are not taught. It is an error to turn over layout and design to those who do not even know the rudiments, but this is done daily. A week to learn the machine constitutes all the training that is given. The result is that two hyphens are used for an em dash, typewriter style, although the cold type machines have the em dash. It is the same with ligatures. Typists follow their typing training, so well learned—overlearned in some instances—and blithely compose a 6-point line 30 picas wide.

We don't want to be too hard on the operators, for hot metal type comps can do atrocious things, too! Some of these typists become very valuable employees in the use of cold type machines. Some are fast, some are slow, just like operators on hot type devices. Until the operators learn a few basic facts about typography, their jobs should be laid out for them by someone who does know. These operators should know not to use Garamond italic with Bodoni in the same line, how to set up an initial letter correctly, how to correctively space caps, how to use contrasting faces instead of underscoring and setting in caps, how much to lead a line, how wide to set a line, how to align figures, and much more. In short, they should know typography, as much as any printer knows typography. And right there we have a problem: when they know that much, their low pay will not be advantageous to the employer, because their low pay will quite promptly cease to be in existence!

The printer has several alternatives in face of competition through cold type:

1. He can sit and gnash his teeth, as many did when offset was young, and slug machines were rearing their distributors over the horizon, and exclaim that printing is going to the dogs.

2. He can confine himself to the best typography, and sell quality only to his customers. From those with money, he can get business.

3. He can work with customers who want to cut expenses, and collaborate with them. Above all, he can use his talent to advise the customer who wants to save money on his composition where he can. He will then get platemaking, negative making, presswork in lithography, bindery work, and sell layout and art work.

4. He can set up an establishment that can do any kind of composition wanted—either hot or cold. In this way he can be of service to those who have budget problems. In fact, some printers do this right now! School annual printers are now even accepting as copy some sorry composition on ordinary typewriters using cloth ribbons—but some little, poor schools are getting annuals where no annuals grew before.

5. He can sit in his lethargy, waiting to see who "does it first."

Whatever the printer does, we can be sure of one fact: the use of cold type will grow, more jobs will be taken over, and more jobs will be created. Cold composition will get better, not worse, as it progresses through its babyhood into adolescence, looking up to its grandfather, now 500 years old.

## BETTER COPY, AN AID TO BETTER PRINTING

• WITH THE COLD WAR turning hot, the theory that a buyers' market is imminent may have to be revised. Nonetheless, the prudent printer will recall lessons of the last war and make every effort to avoid the mistakes that led to high costs and poor work, with resulting customer resentment. He will take steps to eliminate waste and inefficiency wherever he finds it.

A thorough examination sometimes uncovers a variety of profit-robbing practices, but one chronic offender seems to escape notice too often. That villain is *Badly Prepared Copy*.

Obviously we can't tell customers they *must* prepare copy in a certain way. But we can impress upon them that they help themselves, as well as us, when they do. For once a job has been ruined through misinterpretation of copy or instructions, there are three alternatives, all bad.

1. Charge it to the customer. Result: Mad customer.

2. Printer assumes cost. Result: No profit.

3. Customer and printer split the cost. Result: Peeved customer; slim profits.

Thus, it will be seen, there is no cure. The only solution is prevention. And gaining the customer's cooperation in this should be of prime importance to every printer.

A few simply expressed rules will give all the instructions necessary. Getting the customer to read—and heed—is another matter. If your education included a course in psychology, perhaps you can figure a new angle. Meantime, let's examine what others are doing about it.

Numerous plans for getting the message over are in use and some are quite clever. We recently saw a card with a two-color cut of a woe-begone donkey staring blankly from the top. The caption cautioned, "Don't be like this silly ass." Instructions for preparing clean, legible copy followed, mixed with a liberal sprinkling of humor. This type of card is inappropriate for some customers, of course.

An idea that is fairly widespread, and has always seemed excellent to this writer, is a list of type faces available in the office, with a short item telling how to prepare copy set in each face. Such a list will be kept and referred to by the customer each time he sends in a new job—at least, that is the plausible theory. No one throws away something useful.



The Mainz Psalter, printed in 1457, carried away from Germany as war spoils, was recovered recently. The ancient book, 12 by 16 inches in size, with 175 pages, is valued at \$250,000

One printer in our town uses an attractive blotter bearing the firm's imprint and short but ample suggestions for handling the copy problem. Evidently he finds it effective as he has used this method for some years.

From the above examples it is clear that originality of presentation may be employed to good advantage. However, the message itself must stick to a more or less cut-and-dried formula, since it must convey one, and only one, idea. We offer the following form, any or all of which may be used with no credit required, as a basis around which an instruction sheet may be worked up. We do not purport to cover all the subject, by any means. Rather, we have concentrated on what, from our experience, seem salient features necessary to prepare legible copy, and those most neglected by laymen. Every office has individual problems which will dictate needed changes. Here are our suggestions:

"In order to serve you better, may we offer the following hints on preparation of copy for the printer:

"Whenever possible copy should be typed and double spaced. If this is not feasible a careful longhand, with plenty of white space, may be used.

"Always use one side of paper only. Sheets of uniform size are desirable.

"Where considerable changes or additions are made (more than can easily be written between lines) use a separate sheet of paper. Mark such new copy 'Insert A,' 'Insert B,' *et cetera*, and indicate with similar marks where such inserts go.

"Deletions should be made in heavy black pencil or ink so there will be no doubt as to what comes out. Use extreme care when writing new matter between lines, to make it legible and to indicate where it goes.

"In matters of style—paragraphing, capitalization, punctuation, and such—we have only your manuscript to guide us. Therefore, take special pains to see that it is consistent in such matters and is written the way you wish it to appear in type.

"If the job presents special problems it is wise to make a layout or dummy, to show us exactly what is desired. Such layouts, as well as other instructions, should be on separate sheets, and labeled 'Instructions,' in order not to be confused with copy.

"In short, neat, clear copy is greatly appreciated.

"Your co-operation will help to achieve the end we both seek—better printing at lower cost and considerable improvement in service."

Once again we emphasize that these instructions are far from exhaustive. If you feel that your customers are willing to read more, by all means give them more. You might use a cut of proofreaders' marks, or even go into printers' terms and phrases. That, however,

will be justified in so few cases that we feel it unnecessary to take up. Our experience leads us to believe that busy customers will read a short message, while a long one is tossed aside. But if they will heed even these few suggestions, it will help you to help them.—*By H. Wylie Smith*

## Historians of Type Are Not Always Accurate

By JOHN S. THOMPSON

● AN EXAMPLE of the extent to which one writer can influence the thinking of later generation of readers is seen in a report in the Cologne *Chronicle* of an interview in 1499 with one Ulrich Zell, who may have been one of the workmen employed by Fust and Schoeffer at Mainz at the time of their dispersal by the riots of 1462.

The article in the *Chronicle* says:

1. That the art was discovered at Mainz in the manner as it is now generally used.

2. That the prefiguration was found in Holland in the *Donatuses*, which were printed there before that time. From these *Donatuses* the beginning of the said art was taken.

3. It was invented in a manner much more masterly and subtle than this and became more and more ingenious.

4. Omnibonus wrote that Nicholas Jenson discovered first of all this masterly art, but this was untrue.

5. The first inventor of printing was Johan Gutenberg of Mainz.

6. From Mainz the art was introduced first of all to Cologne, then into Strasburg, and then to Venice.

The *Chronicle* article closes with the statement that the origin and progress of the art was told to the writer by Ulrich Zell, still a printer at Cologne.

Zell's story was written thirty-seven years after the dispersal of Schoeffer's workmen in 1462, and about thirty years after the art of individual typecasting had been perfected, but if we are to believe the evidence presented by certain displaced types in two different printing offices in Cologne in 1468 and 1476, individual types were no novelty in that city in 1499.

Zell was not offering a detailed chronology to the Cologne *Chronicle* writer, but was relating, in a somewhat disconnected manner, events pertaining to the invention of printing as they occurred to him. For example, his statement (1.) that "the art was discovered in Mainz in the manner as it is now generally used,"

is to be understood in the present tense, (that is, 1499), when the individual type system was in general use. However, he says (2.) "the prefiguration was found in Holland." But this is merely Zell's opinion and of no evidential value. In any case, the "prefiguration" was the block-book, and "from these the beginning of the said art was taken." (3.) "It (the said art) was invented in a more masterly and subtle manner than this and became more and more ingenious." (4.) Omnibonus had written that "Nicholas Jenson discovered first of all *this masterly art*," but Zell, who knew Jenson at Mainz in 1458, knew that this was false. (5.) "The first inventor of printing was Johan Gutenberg of Mainz," as all of Schoeffer's workmen well knew, they having used the Gutenberg linecasting system; and (6.) "the art was first of all introduced into Cologne, then into Strasburg, and then into Venice."

Zell apparently did not know or remember about the Roman invasion by the Mainz printers, nor did he know who had invented the individual typecasting system, as this event occurred after he left Mainz. His account referred to the "beginning" of printing, and all he knew about subsequent events was that the art, "as it is now generally used," was discovered in Mainz, but by whom he did not know. Zell must have used the line-casting system when he first reached Cologne, but whether he ever adopted the individual typecasting method could only be disclosed by an examination of all of his work. He is said to have printed more than eighty books with his first types. He printed at Cologne for more than forty years, but never in the German language, nor did he adopt any of the improvements of the Italian printers. He used only three sizes of a round gothic type face, so he may have adhered to line-casting throughout his career. The name of Ulrich Zell appears for the first time in a book which carries the date of 1466.

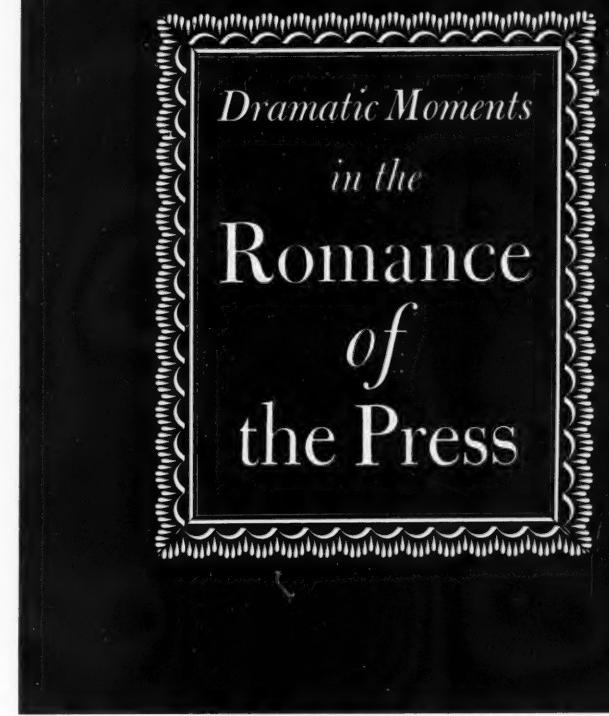
## By Eugene St. John

★ THE HISTORY of the printing press divides into three eras: first, the period from about 1450 to 1811 during which the hand press invented or first operated by Gutenberg was slowly improved; second, the period from 1811 when a power press was first used (the platen press invented by Konig set to work in April of that year to print 3,000 sheets of signature H of the Annual Register for 1810 in London, England) to 1865, during which time the cylinder and other presses as well as the composition roller were invented and improved; and finally the third period from 1865 to date which witnessed the remarkable invention of the self-fed presses, both roll- and sheet-fed, which have been developed into the high-speed presses of today.

The question "Why was the invention of printing so long delayed?" has frequently been asked. It is known that the ancient Romans used engraved metal stamps for marking, and Cicero in his *De Natura Deorum*, orders the types to be made of metal and calls them *formae literarum*, the very words used by the early printers. Virgil mentions the use of these metal-making stamps for branding cattle.

The Chinese made the first paper shortly before Cicero and Virgil were born. The invention of movable type is credited to Pi Sheng in China about 1041 and a number of small volumes were printed from these types. It is said that this method was not generally continued because Chinese writing is ideographic, without an alphabet and employing syllabic characters instead, and this system made the investment in type economically impracticable and composition equally so. This may have been a contributing factor but the prime factor in delaying the art obviously was the lack of a printing press.

It has been suggested that the invention of printing by Gutenberg waited for a suitable ink for typographic printing, which was not obtainable until after the Van Eyck brothers, master painters in Holland a few years before the Gutenberg Bible was printed, had formulated an improved drying vehicle for pigments composed of bodied linseed oil mixed with a



aneous with his own since the oldest known niello proof on paper is dated 1452.

Whether or not Gutenberg knew about the Italian cylinder press we probably will never know. At any rate he had to choose between the platen and the cylinder types of machine before designing his press. There are several reasons why at that date, five centuries ago, he chose the platen type. He lived before the age of machine tools such as grinders, planers, and lathes so that an iron press was not possible. (In fact, the first iron-framed hand press was not known until three and a half centuries later.) So since woodturning was done by hand Gutenberg probably thought the plane surface of a platen would be more likely to be obtained and retained longer in use than the periphery of a wooden cylinder. A platen press would cost less than a cylinder machine and this

**We have been pleased by favorable comments received on these "dramatic moments" articles especially written for our August issue. Those by Louis Flader and Richard N. McArthur were carried over rather than shortened. Those by our staff members Charles F. King and Eugene St. John are presented here in their entirety**

resinous varnish which supplanted the vehicles previously used and revolutionized the ancient art of oil painting. Here, too, this may have been a contributing factor but the main one again was the lack of a printing press. Since there was no record of a printing press that might have been used in China, Gutenberg had to design his own and probably the first press. He may have had knowledge of the first cylinder press invented by printers of copperplate engravings in Italy. This invention was contempor-

invention was being financed by the wealthy Fust. Finally, there was a rough model of a press in common use, the familiar and popular wine press.

Gutenberg's first hand press of wood was of simple construction. The bed was fastened to two upright timbers stayed together at the bottom and near the top by a cross timber. A wooden screw passed through a tapped hole in this cross piece. When the screw was turned it forced the platen down on to the type bed to obtain the print.

On this crude and simple press was printed the forty-two-line Bible, one of the beautiful monuments commemorating human ingenuity. Only a printer can realize the skill, patience, painstaking care, and time required to complete this book.

The well-informed consider the invention of printing the most important event in history with the exception of acts of the Creator. This simple press embodied the principle stated by Archimedes that with suitable lever and fulcrum it is possible to move the world. The same principle drives the high-speed presses of today.

Gutenberg's achievement shows all the more remarkable when we remember that he was handicapped not only by a crude press of wood but also by lack of the modern composition roller and scientifically formulated printing ink of today. The method of applying the handmade ink obtained by mulling pigment and vehicle together on a slab of stone was as crude as the press. Balls covered with animal skins such as chamois, buckskin, kid, and sheepskin were stuffed with horsehair, wool, or other filler and fitted with handles. The ink was distributed on a slab with these balls in the manner of the lithographer's leather hand roller, which is much more convenient and efficient, however, consisting of slightly tapered handles and stock machine-turned from a solid block of boxwood. The treatment of the leather and its application on the stock as practiced by the lithographer produced a hand roller that was only approximated in Gutenberg's buckskin balls and yet the inking of the type in his books is good.

His choice of the platen type when there were no modern cylinder presses was fortunate because while the crude press used in copperplate printing in Italy about 1452, which consisted of a bed on which the plate was laid and a cylinder of wood which was rolled over the plate to obtain the impression, answered for this process, it would have been impracticable for typographic printing without bearers on the bed, either permanent or portable, to prevent slurred edges of type forms.

In copperplate printing the intaglio recesses were first filled with ink. Superfluous ink was next wiped off of the plate which was finally polished clean with whiting. The blank surface of this cleaned plate served as bearer and a level surface over which the cylinder rolled on a dampened sheet of paper which lifted the ink from the intaglio recesses when pressure was applied.

Some of the earliest proof presses in this country consisted of a bed fitted with iron-high bearers and a cylinder which was rolled from one end of the bed to the other to obtain a proof from the form on the bed. Long before that prints were obtained by mallet and planer from an inked form on the stone covered with a sheet of felt, a very ancient material, laid over a sheet of dampened paper resting on the face of the form. Antedating these crude methods which may have been used centuries ago was the oldest known method, by rubbing the back side of

the sheet of dampened paper laid on the inked stone or wooden block with a tool on the order of the bookbinder's bone or a squeegee.

About 1620 a Dutchman, Blaeu, improved the hand press with a movable bed and a better screw motion for applying the impression. The spindle of the screw passed through a square block guided in a wooden frame. From this block the platen was suspended. The block was prevented from twisting in the platen and the result was a more equal motion of the screw.

In 1798 Charles Mahon, the third Earl of Stanhope, had the first iron-framed press made. He retained the screw method for impression and added a combination of levers which brought down the platen more rapidly and, more important, converted the motion at the proper instant into direct pressure. The pressure was controlled and easily adjusted. About 1816 an American named George Clymer introduced an iron machine without the impression screw but in its place a combination of levers giving greater pressure in much the same way as some paper-cutting machines lower the knife. Clymer's press was operated much as the pressman worked the hand press of recent years.

Peter Smith, an American with R. Hoe & Company, planned a press of simpler construction and better impression effected with a toggle joint, a really dramatic moment in the history of press making. Samuel Rust of New York brought out his Washington hand press in 1827 and it was an improvement on Smith's press. The frame was partly cast-iron but the uprights at the sides were hollowed out to allow wrought-iron bars to pass through. The bars were firmly secured at the top and bottom and so strengthened the press considerably. This machine was improved upon from time to time by R. Hoe & Company as the Washington hand press. Similar presses were built by the Cincinnati Type Foundry and others—in more recent years by the Challenge Machinery Company. Many of the hand presses were displaced by faster presses but for years, until the modern precision proof press was introduced, were used by photoengravers for proofing.

As early as 1790 William Nicholson, an Englishman, took out a patent for cylinder presses where forms could be placed upon either a flat bed or cylinder and receive the impression from a cylinder covered with cloth or similar material. He also first suggested the idea of inking rollers on the press, another dramatic moment. Nicholson made no practical use of his ideas so it remained for Frederick Konig, a printer of Saxony, to bring out a workable cylinder press in London, England.

The type was secured on a flat bed and the cylinder, running directly over it, had a three-fold motion, stopping three times for the total printing of one sheet. The first part of the turn received the sheet upon one of the tympans and secured it to the frisket; the second part gave the impression and allowed the sheet to be taken off by hand, and the third returned

the tympan empty to receive another sheet. Konig, assisted by a mechanic named Bauer, devised a reciprocating motion of the type bed which consisted of a pinion carried on the inner end of a long shaft which was turned by gearing from the outside of the press frame and had in its length a universal joint which allowed the pinion to move up and down as it revolved. To the outer end of the shaft the wheel connecting the impression cylinder was attached. Underneath the bed and fastened to it was a toothed rack with a crescent-shaped segment of hard metal at each end. In this rack, in addition to the teeth, were studs at each end. The wheel above referred to, at the outer end of the shaft, upon being set in motion revolved the pinion and moved the bed by means of the teeth in this rack. For the reversal of the bed, the pinion turned around over one of the studs against the segment on the rack and immediately re-engaged with the rack on the opposite side, thus returning the bed.

On the twenty-eighth of November, 1814, the reader of the London *Times* was informed that he held in his hand a paper printed by machinery moved by the power of steam and which had been produced at the rate of 1,100 impressions per hour, thus heralding the advent of what was to become the high-speed press of the next century. This issue of the *Times* could not be termed an artistic success because it had been printed with buckskin rollers which are better suited for ink distribution on the lithographic stone press than on a letterpress machine. The composition of glue and molasses used in the potteries of Staffordshire, England, for transferring a design on to the irregular surface of pottery suggested the composition roller. Bacon & Donkin were the first press builders to use a roller cast in a cylindrical mold of this composition in 1816. Their press was a failure and they neglected to patent the new roller but other press builders adopted the idea and it came into general use during the following year. Later the composition distributors were introduced by Applegate and Cowper and the cylinder press was fully launched on its important career.

The starting of the first "machine" paper mill in England in 1803 and the desire for news about the Napoleonic wars spurred the publishers of the London *Times* to finance the invention of the first power cylinder press by Konig. The cost of paper remained high and the supply low until the German invention in 1844 of papermaking from mechanical wood pulp and the French invention of the soda process in 1865, together with the perfection in Europe of the sulphite process (which had been invented by a Philadelphia chemist).

Gradually the prototypes of the modern cylinder press were invented on the other side of the Atlantic. The idea of printing from a plate carried on a flat bed running beneath a cylinder is as old as Gutenberg's platen press and was practiced first by the copperplate printers of Italy in the fifteenth century. While Gutenberg's press is a museum piece, the D

## EUGENE ST. JOHN

For sixty odd years, letters of harassed printers have been pouring into THE INLAND PRESSMAN'S Pressroom, asking questions and getting the right answers. Since the early twenties the big job of answering has belonged to Eugene St. John, of Cleveland. In all that time there has not been a single kickback on his advice.

St. John's experience, that he began acquiring at the Crowell-Collier plant, Springfield, Ohio, includes many years in private, commercial, and also publication plants, working with all processes. He has taught at three trade schools, including Technical Trade School at Pressmen's Home, Tennessee, and has been on the staff of three trade magazines: *The Inland Printer*, *The American Pressman*, and *Printing Trade Weekly*.

He's sold printing equipment and spent much time in plants manufacturing such. He attended the organizational meeting of the New York Club of Printing House Craftsmen in 1909, the



year his name first appeared on the list of contributors to this magazine.

The hobby of this practical printer is writing articles and instruction books on printing. He also does consultant work and appears as an expert witness in legal entanglements.

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press of today's copperplate printers operates on exactly the same principle and is not much more than a replica of the first press of this type. The bed is moved under the crescent or half cylinder (the D) by a rack and gear mechanism with leverage applied by a spoked hand-wheel.

Konig in 1814 patented a continuously revolving cylinder press with the part of the periphery of the cylinder not used for impression slightly reduced in diameter to allow for the free return of the bed after each impression. He designed a single-cylinder and also a two-cylinder press, both for printing on one side of the sheet only. Later he built a two-cylinder (perfecto) press for printing both sides. After printing on the first side, the sheet was carried by tapes over a registering roller to the other cylinder and printed on the reverse side. Applegate and Cowper in 1835 improved on Konig's first perfecto.

About 1828 Napier introduced grippers to take hold of the sheet, carry it around the cylinder to be printed, and convey it to the delivery. He also devised the plan to bring the cylinder down to print and to raise it to allow the form to return without touching the cylinder. Until 1887 the Napier bed motion served as the basis of the bed motion design of most cylinder presses.

John Bold in 1824 devised the stop cylinder in which the bed travels back and forward beneath the

cylinder, which rotates once as the bed travels forward and then remains stationary as the bed returns, the cylinder having enough clearance under the gap to allow for the return of the form. The improved stop cylinders built in this country were widely used for the better grade of printing until the modern two-revolution was invented in 1887.

The Ulverstonian, 1854, was an English small cylinder press with flat bed over which the cylinder and inking cylinders traveled back and forth. It was succeeded by the Hermaphrodite in which both the cylinder and the bed traveled back and forth. It operated on exactly the same principle as one of the popular job cylinders of today except that the latter travels vertically instead of horizontally.

During the Civil War the daily papers of New York City were printed on type-revolving presses into which ten men fed sheets by hand. Inventors were busy seeking a faster press to meet the schedule of a metropolitan daily.

William Nicholson, an Englishman, in 1790, had taken out a patent covering the idea of cylinder presses on which forms could be placed upon either a flat bed or a cylinder and receive the impression from another cylinder covered with soft packing. Sir Rowland Hill in 1835 suggested the idea of printing from a continuous roll of paper. The art of stereotyping had been practiced in Germany as early as 1690 so wet mat-making, molding, and casting were studied as a means of supplying curved plates for a rotary press in England and France around 1850. But it remained for William Bullock, printer and newspaper publisher of Catskill, New York, to utilize the rotary press, roll feed, and curved plates together for the first time, 1865, to produce the first prototype of the modern high-speed automatic press. This was the most dramatic moment in the romance of the automatic tool used to print today in the newspaper, magazine, and commercial printing plants.

Bullock's first perfecting press to print from a continuous roll had a second impression cylinder of larger diameter to avoid offset from the first printed side of the paper. The sheets on this machine were cut before being printed and carried through the press by tapes and fingers. The delivery consisted of a set of endless belts with metal nippers at intervals, the latter set at an exact distance apart and timed to grip the sheet as it came from the last printing cylinder.

The London *Times* had a machine built about 1868 which was similar to the Bullock press except that the cylinders were of one size and placed one above the other. The sheets were cut after being printed and delivered by fly sticks.

Bullock died in 1867 from injuries sustained in an accident while overseeing the erection of one of his presses and the business was absorbed in 1890 by R. Hoe & Company, who had pioneered in the manufacture of presses and curved plate machinery.

Robert Miehle in 1887 invented the improved bed motion made necessary by the advent of halftone and

color-process printing. Cottrell, in 1884, had introduced the first extension front, printed-side up, delivery, equally necessary in the better grade of printing.

Around 1890 the printing industry clearly divided into two fields. The great circulation newspapers and magazines required faster and better presses which are supplied today by Babcock, Cottrell, Goss, Harris, Hoe, Scott, and Wood, whose immeasurable contributions to the development of the high-speed press make a story for another day. Just now all eyes are on the development of press plates for high-speed roll-fed offset presses for newspapers and magazines.

Roll-fed bed and platen presses and roll-fed rotary presses were the first automatic units devised for the commercial printer by Kidder, Meisel, and New Era, and are still widely used in specialty printing but the test of time showed that the first need of a high percentage of commercial plants was an automatic sheet-fed press to handle runs of five to ten thousand and less.

Inventors had been working on sheet-feeders prior to 1885. In the last decade of the past century hundreds were in use on cylinder presses, but needed too much attention to insure production. By 1897 automatic feeders for envelope printing presses and ruling machines were in use. Gradually successful sheet-feeders were developed for rotary and large cylinder presses and folding machines.

It was found that a very high percentage of printed pieces were not larger than from 12 by 18 to 17 by 22, and the first successful sheet-feeder for platen presses was introduced in 1913. In the following year the first successful job cylinder with its own feeder was placed on the market.

At the Boston Printing Exposition in 1922 two more self-fed job cylinder units were introduced. Gradually self-fed platen press units were produced and two makes now dominate this field.

As time passed the sheet-fed presses separated into two divisions, one included numerous makes of presses from the small to the largest which are fitted with feeders by a feeder manufacturer, and the other made up of successful presses whose manufacturers make their own feeders (since this is economical because of volume production) in a comparatively limited range of sizes.

Famous names in the early stage of the development of sheet-feeders are (in chronological arrangement) Fuller, Harris, Dexter, Miller, Autopress, American Type Founders, Miehle, Chandler & Price, and Brandtjen & Kluge. Their immeasurable contributions to the development of the fast commercial press also make a story for another day.

Space does not permit listing of the numerous inventors, engineers, mechanics, and pressmen who contributed to the development of the press. Let us close with a salute to an immortal trio, Robert Miehle, Walter Smith, and William Kelly, and in the newspaper field, Walter Scott, the Goss Brothers, and Henry A. Wise Wood.

## By Charles F. King

★ IN THE DAYS when pioneers were pushing the trails ever westward beyond the Mississippi and fortunes were being made and lost in land transactions in the "New West," a pioneer of a different sort became so engrossed in attempting to make something useful out of the waterproof sap of a South American tree that he lost everything he owned. Finally, after serving a term in prison for debts he owed, by sheer accident he dropped a portion of one of his mixtures into or onto a nearby stove. Instead of the mixture charring, as he would have expected, a substance which was pliable and elastic resulted. This substance was free from the defects which had previously hindered and limited the use of rubber. It neither became sticky when warm nor brittle when cold. Thus with the discovery of the *vulcanization* process (named for Vulcan the god of fire), rubber became an important article of commerce and products made from it eventually found their way into practically every industry.

The benefits from Goodyear's discovery of vulcanization were slow in reaching the printing industry. This was natural since printing ink and rubber did not work together any too well. Many improve-

The byline of Charles F. King is a stamp of authority on any article concerned with offset. A graduate of the University of Illinois, Mr. King has worked as a laboratory supply salesman, chemist, laboratory supervisor, and research director. His experience includes employment by the Lithographic Technical Foundation, and the Cincinnati Lithographic Company. He is the head laboratory technician for United States Printing & Lithographic Company, travelling extensively between its branch plants from his home in Cincinnati.



ments and refinements in the methods of processing rubber were necessary before it could be used with any degree of success in places where it would come into contact with ink or oil of any kind. It has only been since synthetic rubbers were discovered and produced commercially that materials with the desired properties have been introduced to the industry.

In spite of the lack of completely suitable materials, some time near the beginning of this century an entirely new method of transferring ink to paper was introduced. (Some authorities give credit to Ira Rubel for being the first to use this method in 1905; others are not so specific.) This method appears to have been borrowed from the tin printing industry where a rubber blanket was used to transfer the image from the printing form to the irregular surface of sheets of tinplate. Some writers have indicated that originally the form used by the tin-printing industry was a relief image. Regardless of the type of image,

Dramatic Moments

in the

# Romance of Offset

the principle of transferring an image to a rubber blanket and then to the surface to be printed was found to have merit. Although offset letterpress and offset intaglio printing has been done, use of offset with the planographic process has been so successful that "offset" and "lithography" have almost become synonymous.

In a way this is regrettable, for lithography in its own rights has had its dramatic moments. The discovery of the lithographic principle was unlike many other discoveries in that it was not based on prior developments in other fields. It may be true that Alois Senefelder was attempting to make a relief printing form from stone because he was unable to afford copper, but no one had previously noted the possibility of making one portion of that stone receptive to grease or ink and adjacent portions water-receptive, thereby making possible a new method of reproduction or printing. It is unfortunate that he named the process for the only material he knew capable of being thus treated. Today, with metal plates used almost exclusively for commercial purposes, the literal meaning of the word *lithography* (stone writing) is a misnomer for the present process, but when one considers that the basic principles which Senefelder discovered in 1796 apply equally well to either stone or metal, the process he termed lithography is the same one which is in general use today.

The term may have been much more appropriate in the days when printing was actually from stones but even then it was hardly a fitting description. The reproduction of written or printed matter was never the means by which lithography became famous. Instead, its forte was the production of illustrations.

Artists learned to work on stone just as they learned to work on canvas and they were able to produce artistic masterpieces as well as illustrations for commercial purposes. Both black and multicolored work was produced. Lithography became recognized as an art rather than a method of printing. Even today, if one wishes to look up information concerning lithography, in some libraries it can be found only in the Fine Arts department while printing is classed as an Applied Art and its literature filed in an entirely different department. Likewise the art of illustrating from drawings on stone is still taught in art academies and in art courses in colleges and universities.

The development of commercial lithography from an art to a purely photomechanical process is filled with dramatic moments. In 1852, Lemercier and his colleagues found that by applying Syrian asphaltum to a stone and exposing a portion of it to the sunlight for several hours a lithographic base would be formed on the stone. Through the use of line negatives a developable image could be formed in this manner. Thus was photo-lithography born. It was only three years after that time that the most used process of today was discovered. In 1855, Poitevin found that it was possible to use a mixture of egg albumin and ammonium dichromate to produce an ink-receptive image on a lithographic stone, and in 1859, the first photo-lithographic transfer was made to a zinc plate. From that time on, other developments came rapidly and either followed or anticipated corresponding developments in the field of photo-engraving. (Crossline screens were first used for photo-lithography in 1869.)

The introduction of dot-etching in 1881 gave the lithographer a new tool. With this development it was possible to alter tone values and correct the inaccuracies of photographic reproduction through crossline screens. Prior to this time there was only the so-called "submarine" method whereby tones were reduced in local areas by destroying a portion of the albumin image while the plate was under water. Etching was also used at times for the same purpose, but in either case the possibility of injury to the printing quality of the plate was great. With dot-etching techniques any or all tones on a halftone transparency would be altered, and plates could be made so that the tone values bore the correct relationship to each other. Poor copy could be made to reproduce with good contrast and tone values "faked." Most important of all, a method of color correction which could be used in making colored photo-lithographic reproductions became an available tool to the lithographer.

By the beginning of this century lithography was largely a photomechanical process in which grained metal was rapidly replacing stone. Everyone was willing to admit that the metal was not as good as the stone for lithographic purposes but stones were cumbersome and heavy to handle. Also storing them from run to run presented both problems of space and terrifically heavy floor loading. Most important

of all was the fact that the use of stones required a flat-bed motion in which the heavy form had to be started, stopped, started again in the reverse direction, and stopped again each time an impression was made. Such a process is slow and wasteful, and requires very heavy equipment. Thus grained metal plates permitted the use of a rotary press with a much higher speed than was possible with flat-bed equipment.

The direct rotary press was rapidly gaining in favor when the offset principle was added to it. Whether it was the addition of the rubber blanket cylinder to the rotary lithographic press or other factors which caused the sudden rise of the lithographic industry is a matter of conjecture. Usually the question of makeready is cited as the reason for the rapid growth of offset lithography, but a pressman who learned his trade on a direct rotary has time and again told this writer that he could makeready a direct press in half the time required for an offset press.

Unquestionably the ability of the blanket to transfer ink uniformly to rough surfaces was a factor in the sudden growth of the process, as was the soft effect which resulted from this type of printing. The rapid growth of the industry, however, did not immediately follow the introduction of the offset press. It came after the development of improved photographic and platemaking methods, materials, and equipment, which occurred after most of the direct rotary equipment had been replaced with offset.

Much credit for improving platemaking methods is generally given to W. C. Huebner for the invention in 1914 of the photo-composing machine. Whatever drama may have accompanied the "flash of genius" which was responsible for this invention, it was only a prelude to the real story itself. To Mr. Huebner all the credit for selling his invention to the industry should be given. It took years for the industry to accept his machine and the story of those years is a drama in itself. Without the photo-composing machine it never would have been practical to run much of the work for which lithography has become so famous. However, although it might be possible to say that the greatest number of sheets printed by offset lithography are run from photo-composed plates, it would be safe to say that the greatest number of offset plates in daily use are not made on a photo-composing machine. Hence the rapid growth could hardly be attributed to that one invention.

Many of the dramatic moments which have meant so much to the lithographic industry are recorded only in the notebooks locked in the vaults of photographic material manufacturers' research laboratories. For without the high-contrast emulsions, stable film, and the host of other inventions which have come from these laboratories, the whole so-called planographic part of the offset industry would never have come into existence. Photographic research work, together with the improvements in platemaking techniques and materials, has largely been responsible for the great swing to offset.

Most notable among the improvements in platemaking is the deep-etch process. Although Dr. Bekk is often credited with developing the first successful deep-etch plate, there were others in Germany working along the same lines at that time, and still others in England. The gum process which is almost universally preferred over all others appears to be of English origin and the dramatic moments connected with its discovery should be credited to Cartwright, Haigh, and Turner for the work they published in 1931. Still later developments in platemaking are the multi-metal plates based on the ink-repellence of chromium or stainless steel (a much earlier discovery found that nickel worked satisfactorily), and the ink-acceptance of other metals such as copper. These inventions, all of Scandinavian origin, are only now being evaluated in this country.

Announcements in the trade press in the past few months have heralded perhaps the most dramatic moment in the history of offset lithography: the moment when the offset printer would no longer be required to have his text matter set in metal in order for it to have the appearance of printing. Special typewriters have merely been a stopgap until such a time as a truly photographic method would produce transparencies which could be used directly for making the press-plate. The number of patents taken out on such devices even prior to World War II indicate the interest which has been shown in this field, and when such machines come into general use, one of the greatest limiting factors in offset lithographic reproduction will have been removed. No longer will it be necessary to consider what proportion of the job is to be illustrations and what proportion text matter to determine whether it will be more economical to run the job offset or letterpress.

No discussion of the development of the offset lithographic process would be complete without mention of the organization which has attempted to perform twofold function for the industry. Perhaps most of its dramatic moments are also from lab notebooks, prosaically announced to the lithographers and their suppliers in the form of improvements in materials, supplies, and techniques. But there was one outstandingly dramatic moment from which all this has resulted. Twenty-five years ago a group of men associated with the Lithographers National Association foresaw the need for an independent industry-wide organization dedicated to research and education in the field of lithography. The organization they founded at that time was the Lithographic Technical Foundation and to list the developments, improvements, and further knowledge that has reached the lithographic industry by way of the Foundation would require more space than we have here. It is sometimes rather hard to evaluate work of this nature in dollars and cents but all who are acquainted with the influence this organization has had on every branch of the lithographic industry have had occasion to feel indebted to the farsighted men who founded this organization.

## Dramatic Moments in the Romance of Engraving

By Louis Flader

CONCLUSION

★ Lithography, handicapped because the printing characters and designs were made upon stone and printing from stones being slow, with the advent of letterpress printing seemed destined to be restricted to a small field. This brought with it the desire to speed up the different operations as a matter of self-preservation and efforts were made to adopt the rotary press principle. This was first applied to printing on tin in 1904 by transferring ink from the printing surfaces to a rubber blanket and from the latter onto sheets of tin. This seemed to hold forth some promise, and Ira Rubel in 1905 applied the offset principle to printing upon paper. Here was a dramatic movement, since it virtually saved an industry from extinction.

Having demonstrated the practicability of the offset method of printing, there arose the necessity for a substitute for the lithographic stone. A thin sheet of metal supplied the answer, this being zinc or aluminum. However, metal did not possess the quality of absorbing or retaining moisture to correspond to the lithographic stone. This difficulty was overcome by "graining" the surface sufficiently to hold a minute film of water to repel ink.

At first, offset lithography was used chiefly to print designs that had been engraved on stones, these being transferred from the stones onto metal plates. Sufficient speed could be obtained and time saved in printing from rotary offset presses to warrant this application. However, offset lithography did not make any great strides until photography and the principles of photoengraving were applied in offset platemaking. The halftone screen heretofore used only by photoengravers became the foundation of photography.

One of the pioneers in photolithography, W. C. Huebner, saw the possibilities in offset platemaking

and printing in its early days. In 1914 he invented the photocomposing machine enabling the operator to place a number of subjects, such as type, illustrations, et cetera, on one photographic plate or film and to duplicate a design any number of times on the same plate or film in a predetermined position.

Louis Levy, just prior to the end of the nineteenth century, invented the "acid blast" etching machine, a device intended to speed etching of both line and halftone images, and to protect the health of the etchers, who up to that time performed all etching in large open trays, thus being exposed to the acid fumes. The Levy machine employed the principle of forcing atomized acid against the plate. This was later superseded by a variety of etching machines, all of them splashing the acid with more or less force against the metal plate to hasten the etching.

Almost fifty years ago experiments were made by different inventors with electrical etching applied to both copper and zinc. Joseph Weeks of Philadelphia, about thirty years ago, brought forth an electrical etching machine in which the plate to be etched was treated as an anode, the etching being the reverse of electroplating as it is generally conducted. The Weeks machine made little headway and was superseded by the Johnstone electric etcher, the invention of an electrical engineer named Erickson in Minneapolis, in which two photoengravers, George Johnstone and Ed Schwuchow, collaborated. This some years later was followed by the Holland electric etcher, invented by Lou E. Holland of Kansas City. The Johnstone machine, having been perfected in later years, is most used where etching by electrolysis is favored.

Perhaps the greatest single improvement in the technique of the photo-reproductive arts was brought about by Frank T. Powers, a practical photoengraver in New York City. The wet plate collodion process was universally used by photoengravers and photolithographers, and although efforts were made to substitute dry plates in which the gelatin emulsion was placed on a glass support, none quite succeeded. It remained for a Swiss firm to introduce strip film, consisting of a light-sensitive gelatin photographic material on a paper or acetate support, this appearing on the scene immediately after the first World War. While this gained some favor in photolithography, it was not deemed suitable to photoengraving. Powers set out to furnish the industry a gelatin photographic material capable of more convenient processing and greater production than was possible with the wet collodion plate.

After eight or more years of experimentation, the Powers strip film was introduced in 1928. Strip film was not hailed with too much enthusiasm by the craftsmen, but it made headway to the point where at this time it is used by practically all workers in the photo-reproductive arts. Suitable strip film is now manufactured by several concerns, although to Powers goes the credit for first producing this material. Powers next invented the dark-room camera designed for strip film, thus saving the operator's time and

manual labor. He next invented the disappearing screen mechanism to enable photographers to make combination line and halftone negatives on one photographic plate or film.

Much has been done in improving the sources of illumination for reproduction. Great improvements have been made in cameras, which today are made entirely of metal, built to precision and designed to control dimensions and movements up to a thousandth part of an inch.

At long last a way has been found to mount photo-engraved plates on either wood or metal bases by means of adhesives. This does away with tacking margins and permits flush mounting to printer's measure.

Perhaps the greatest and most startling invention and improvement in the reproductive arts is a method of color separation just emerging from the laboratories, known as "electronic scanning." In this instance color-separation negatives are made by the use of an electronic scanning device, thus eliminating the camera in this operation entirely. The results will be more exacting and obtainable at a great saving of time. This is indeed a far cry from the three-color image projected by James Clerk Maxwell in 1859.

The Springdale Color Scanner was developed jointly by the Eastman Kodak Company and Time, Incorporated, at the latter's Springdale Laboratory. A scanning device along somewhat similar lines and principles is the invention of Doctor Arthur C. Hardy, Professor of Optics and Photography at the Massachusetts Institute of Technology, and F. L. Wurtzburg, Jr., Interchemical Corporation. This has been in the laboratory for about ten years and while not yet in practical use, is expected to reach that stage shortly.

Of dramatic moments in the history of engraving there are many, most of which were perhaps tragic, since they brought but scant recompense to men who had spent years of their time and in many instances, all of their substance. It is worthy of note that but very few of the real inventors and pioneers connected with engraving, and printing too, for that matter, have amassed fortunes or even received the credit which is justly theirs. Neither engraving nor printing has been generally recognized for its true importance and value. The writer, thirteen years ago, penned a paragraph in an editorial which has been quoted in a number of instances, and which perhaps will bear repetition: "Photoengraving may be rated as one of the greatest inventions of all times. It superseded handcraft methods of printing platemaking and substituted photographic and mechanical speed, accuracy, and precision for the uncertain efforts of human hands. Photoengraving made possible printing as it is known today. Modern printing has made possible the rapid dissemination of news, and in turn has substituted new methods of merchandising and distribution to those formerly in existence. No manufacturing nation, group, or community can exist unless it can distribute and dispose of its manufactured products. Photoengraving has done more to make modern business what it is than any other single agency."

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By Richard N. McArthur

The second and final installment of an article on the highlights in the history of type faces, written for this magazine by an outstanding expert on type lore

**1788** Appeared at Parma, Italy, the *Manuale Tipografico* of Giambattista (John the Baptist) Bodoni (1740-1813), presenting 150 Roman and 28 Greek types. Bodoni faces led the change from old style to modern. Heavy strokes became heavier, light strokes thinner, serifs flat and thin. The Bodoni page is remarkable for extra-leaded widely separated lines—and even today does not look right thin-leaded or solid. Never use Bodoni with Caslon, said Oz Cooper . . . nor with any old style, says every typographer worthy of the name. Revived by the American foundry, beginning in 1909, it was cut in a great range of faces and because of its sharply cut straight lines is still a favorite of typographic designers. Its clear-cut simplicity and wide availability, on all makes of typesetting machines, are reasons, of course, for the continuing popularity of Bodoni. In 1818, five years after the death of Bodoni, the second edition of his *Manuale* was issued, showing—all engraved, says Jan Poortenaar, “by the hand of Bodoni”—291 alphabets!

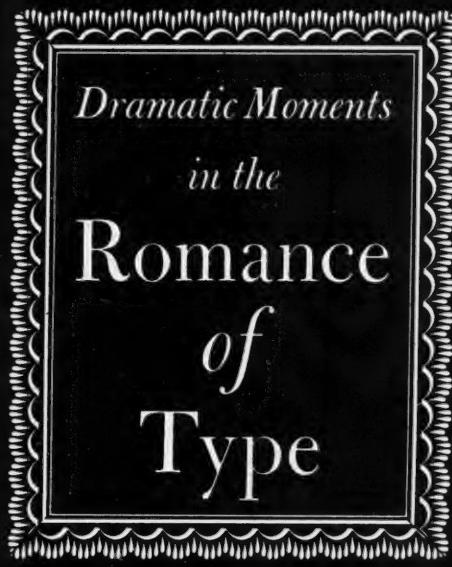
**1792-1802** The type now known as Bulmer appeared at London in work of the Bulmer and Bensley Shakespeare Press. Cut by William Martin, of the Baskerville school, the face combines the good qualities of old face and modern. The italic is calligraphic, following the influence of the writing master Baskerville. Revived by American Type Founders in 1928, a new specimen has been circulated in the spring of 1950, designed by George F. Trenholm. The Bulmer type is contemporary of Thomas Bewick’s woodcuts; often used together.

**1885** Nelson C. Hawks persuaded Marder, Luse & Company, Chicago type founders, to adopt a point system which became the American adaptation of the standards invented by Fournier in France nearly a hundred and fifty years before and perfected by Didot. Pica (12-point) became the principal unit of measure in the United States, and seventy-two points to the inch. Linn Boyd Benton had in 1883 patented “self-spacing” type, and others followed with point-set applied to all type fitting (body width of characters); of doubtful practical value in the small text sizes. N. J. Werner proposed in an 1889 trade magazine article a plan of type-face alignment. This was later adopted by the three Schraubstadter brothers, owners of the Inland Type Foundry of St. Louis, applied to all their type faces, and called “Standard Line.” Other foundries soon followed suit. Abandoned for revived and modern book faces in which long descenders are desired in the lowercase.

**1886** First composition on the Mergenthaler linotype was on July 4 at the New York *Tribune*. The machine that revolutionized newspaper typesetting and body type composition of all kinds. New,

never before used, freshly cast type for every job, and one machine being able to outdo more than six hand compositors, has not made less work for hand labor but has caused great growth and progress in the printing of newspapers and books and in general typesetting—and with this the whole graphic arts has advanced. Under such men as Gage, Griffith, and Bennett, Linotype type design has taken a new direction of its own, reviving the best of the classics, and cutting original designs by American artists in collaboration with skilled artisans of the matrix engraving works. An example of the practical printer’s work as type designer is the Bell Gothic, developed under guidance of C. H. Griffith for telephone directories. Even in the dim places where such books are usually kept, names and numbers are now more easily readable since being printed in this small clear-faced letter. Newspaper, magazine, and book texts as conformed to Griffith planning are made more comfortable on the eye, a policy now continued by Jackson Burke. Notable Linotype originals are Metro sans and Caledonia by Dwiggins; Fairfield by Ruzicka.

**1887** Patent date of the Lanston Monotype machine for composing and casting single types in line and for hand-set display. Notable type faces were revived and originated—many under direction of and designed by Frederic W. Goudy and by Sol Hess, who served before, during, and since the term of Goudy which began with Monotype in 1920. Issuance of specimens designed for Monotype by Bruce Rogers have been dramatic moments—all treasured as keepsakes by collectors of typography. An extensive range of book and advertising types has been added to the line since Hess became art director. Among his recent successes are Spire, Flash, and Stylescript.



**1890** DeVinne type was cut by the Central Type Foundry of St. Louis. The first modern advertising type evolved from an old face of good design, French Old Style. In the DeVinne Press book of types, DeVinne disclaims having anything to do with the design and says it was originated by N. J. Werner of the foundry, but Werner, writing in the January 1941 Craftsmen's SYK Review, credits the design to Gustave Schroeder, who also made the patterns for the first typewriter type.

**1891** William Morris established the Kelmscott Press at Hammersmith, London. He revived the Jenson roman, but in a heavy version that has not survived, though imitated by all the type founders. Another which he described as a romanized black was cut in 18-point and named the Troy type; also cut in 12-point and called Chaucer. The books printed by Morris in limited editions had tremendous effect throughout the world of books.

**1892** American Type Founders Company formed, being a merger of eleven foundries. First "Collective" specimen book published in 1895. In this book is revived the Old Style 71 of the MacKellar, Smiths & Jordan foundry, which Bullen named Caslon, later known as Caslon 471 (the 4 of the number is explained by this Philadelphia foundry being the fourth in the merger). The old face had been revived in England in 1844 by the Whittingham's of the Chiswick Press for printing *The Diary of Lady Willoughby*, but the face was never known as Caslon until Bullen so named it.

In 1892 began with the American Type Founders Company the first practical use of the Benton matrix engraving machine, which revolutionized type making. The hand-cut steel punch soon became a thing of the past in foundry type processes, and gave way to large patterns of letters depressed in flat brass, zinc, or other metal (Goudy used paper), with a tracing tool set in one arm of a pantograph to follow the pattern while the cutting tool, adjusted in another arm, engravés the matrix in any size desired. This method has also been an invaluable factor in the success of the typesetting machines which use vast quantities of matrices, except Ludlow which requires not so many in its principle of composing matrices by hand. It used to be said that it took fifteen years to learn how to cut a 12-point g, and only punch-cutters of longer practice could do the smaller sizes. In 1907 Benton's second most important invention came into use, the automatic type-caster.

Another dramatic occurrence of the year 1892 was when Will Bradley in Chicago acquired a few fonts of Caslon and English text black-letter and a small Golding press—no down payment, \$10 a month. Later he gave the outfit to the then bookkeeper Frederic Goudy on condition Goudy assume the remaining installments. In 1894 Bradley designed the Christmas cover of *The Inland Printer*, showing an original simplified black-letter. The Central Type Foundry (A.T.F.'s St. Louis branch) cut it as Bradley type, and it became a popular family of faces under various

names by nearly all United States foundries, Caslon of London, and German foundries. In 1895 Goudy designed and sold for \$10 to the Dickinson foundry (A.T.F.'s Boston branch) his first type, Camelot.

**1894** Century Expanded was cut by Linn Boyd Benton, of A.T.F., for *The Century Magazine*, printed by DeVinne. The letter's expansion is upward, says DeVinne. This is the principle followed in earlier designs when small space called for type of larger face than normal, as in French Old Style. On the entry of Century Expanded, with its heavier minor strokes and serifs, the then universally used modern romans and old styles, with their sharp and thin hairlines, went into a decline.

**1903** Cheltenham designed by Bertram Grosvenor Goodhue and cut by American Type Founders Company. Developed by A.T.F. into the largest group of type faces of related design ever cut. Called a "family"—first use of the term was in describing the Cheltenham clan of twenty-six faces, two of which, though cut, were never shown.

**1904** The Intertype machine became a factor in slug composition. A dramatic moment in the role played by this rival of the other mechanical typesetters was when Intertype announced the modern Egmont faces designed by De Roos of Typefoundry Amsterdam; now available in foundry type imported by American Type Founders Company. A similar advantage in being able to match foundry types in machine-set text sizes is the recent cutting by Intertype of the Lydian faces. Currently popular book faces are Waverley and Cornell, the latter designed by George Trenholm.

**1912** About this year the Ludlow Typograph appeared. Using matrices set by hand, type from 6-point to 144-point is cast in line slugs. Type development for the Ludlow was for many years promoted by Douglas C. McMurtrie, noted writer on typography and printing history. The majority of Ludlow types have been cut under direction of Robert Hunter Middleton. His extensive list of revived classics and contemporary advertising display faces includes Eusebius and Bodoni ("true cut" from the Jenson and Bodoni originals found in books of the Newberry Library's Wing Collection), Delphian Open initials, Stellar and Tempo sans serifs, Karnak square serifs, Eden, Umbra, and the Radiant family. Recent best-sellers are Coronet Light and Bold scripts, and the extra-bold Samson, which stems from broad-pen calligraphy.

**1921** It was a big moment in the type world when Cooper Black came upon the scene. Designed by Oswald Cooper and cut by Barnhart Brothers & Spindler, it outsold, during the period of its popularity, any single type ever cast, according to tonnage records of the time. The wave of extremely black faces which followed grew into the dominant note in advertising typography. Popular to this day are Ultra Bodoni and the sans serifs of maximum blackness: Airport Black by Baltimore Type Foundry and Twentieth Century Ultrabold by Monotype.

Type design in Continental Europe after the First World War was by artists, men of education and cultivated taste, whose schooling in the history of calligraphy and type had bred interest in roman letter forms—and awareness of the opportunity for type style innovations in the advertising of all Europe and America. Some of these artists, brought up in the Fraktur tradition, as could be expected, produced in their new roman fonts a few characters of rather strange appearance, such as capitals *K* and *R* having fanciful twirls, and a sans serif lowercase *a* easily misread as *o*. Importing houses set up in New York were successful in selling many Continental types in the cities, particularly to the advertising typography shops. The best-sellers were: Klingspor foundry's Kabel, Eve, Neuland faces by Rudolf Koch, and Orplid by Hans Bohn. Stempel's Girder (same as Linotype's Memphis) and Metropolis. Bauer's Futura sans serifs, Futura Black, Futura Display by Paul Renner. Corvinus by Imre Reiner. Weiss Roman, Italic and Initials by Emil Rudolf Weiss. Legend by Ernst Schneidler; two Bauer made-in-Germany types were designed by Americans—Gillies Gothic by William H. Gillies and Trafton Script by Howard Afton Trafton. Enschede foundry's Lutetia and Italic by J. van Krimpen. Deberny & Peignot foundry's Astree, Mercure and the revived Nicholas Cochin.

**1950** The bright particular star at the last is Bruce Rogers. This year one of his magnificent works issued, the Oxford Lectern Bible. Unlike his masterpiece of twenty years ago, the Oxford Lectern Bible, which was austere plain, the World Bible marks a return toward ornamentation but in a different manner from that which prevailed in Bibles before printing and in the first printed Bibles of Gutenberg. The World Bible is decorated with typographic fleurons and initials in the distinctive way of BR. Commemorating his eightieth birthday this year the first Aldus (equivalent of the Oscar awarded cinema stars) was presented to the world's great book designer, with the fervent wish that he may live to enjoy many, many more years, basking in this world's warm appreciation of the beautiful things he has done and will continue to do with type.

Is 1950 the year that heralds the eventual coming of typeless printing? Ten or more models of photo-composing machines have been under development in recent years, and the Graphic Arts Exposition at Chicago presented a possible answer. Type is certainly at a dramatic period after five hundred and ten years, with the rapid growth of offset lithography, and the use of type lessening as it so often ends now with the reproofs (let's make it one word) pulled for photo-plate printing.

## For the flat bed cylinder press

By Joseph Kovac

If you are a stockholder of the ink company whose ink you are using, then do not put any makeready time on that job. You will use more ink and they will have a nice large melon to cut when the dividends mature. There are more ways than one to get that job started. It can be done with ink and the finished work will look just that way. But if we put a little more time on the job and make it ready or, let's say, put some tissue and folio on those weak spots and level that impression off some, we could save some ink for the next time. Then that printed job will be much easier on the eyes and the customer is satisfied.

Let's try to get this into our noodles: A satisfied customer is our best advertising medium. The time we spend in makeready will pay big dividends, no matter how we look at it. This rush and high speed stuff is fine and dandy in its place and we can save a lot of time and make more money for the boss by getting off on the right path, as we lay a good foundation to start out with. The house will stand up that much longer in more ways than one. To make a job ready does not mean a lot of wasted time. If you are a good print-

er you should know that much—if you had some actual production experience.

The pressman strives to get started as quickly as possible and if the material that he has to work with is up to snuff and he knows what it is all about, then you haven't much to worry about. We can help the pressroom plenty by just a bit of inspection before we hand over that type or whatever it may be that has to be printed. Mr. Inspector should know what it is all about. He could waste a little time here and save a lot more at the other end of the house. You oftentimes hear Mr. Pressman say, "I did not put a patch on that job." "No sir! No makeready whatsoever." Well, you might put some of that ink back in the fountain and run off a few more impressions with the dog off. We may find a few spots that could be improved upon and this can happen when we have several spot sheets of makeready on some of those forms with a lot of wooden mounts, as they do lose some of their foundation after they get warmed up and dry out in the long run.

All I have to say is: Let's get started right with that makeready. Get the

right amount of ink on to start out with—just enough so that those high spots are printing and those low ones will speak for themselves. With just the least amount of ink that lets you print, you may find a few weak places to bring up to that printing surface. This could help some and the boss may stay in the business longer and it may take more time for the party of the second part to get rich quick. All of that premakeready you can get will help some as that will save press time.

Now just how can we save press time? My solution for that is, have all of those cuts and electros brought up to the proper height; make all relief overlays that are necessary; have all inks and colors ready—ink could be tapped out on the paper to test adhesiveness; have paper in the pressroom—not out there in the warehouse where there is a difference of 10 or 20 degrees of temperature, then shot into the pressroom when they are ready to get going. This can help eliminate a lot of static that is not welcome in the pressroom. All of this can be done long before the job is made up in the composing room and all of it is being done where the management is on the job.

# I.P. BREVITIES



*Stray items about the trade and the men who make it. Bits of information collected and set down here for your edification and pleasure. Edited by GEORGE EATON*

★ All employees of the Warren Times Publishing Company, at Warren, Pennsylvania, recently took their pay in silver dollars as a feature of the firm's fiftieth anniversary observance.

★ According to the Graphic Arts Association of Houston, Texas, that city's graphic arts industry employs over 3,000 people, supports more establishments than any other industry, and has a \$10,000,000 annual payroll.

★ In the Chilton (Wisconsin) *Times-Journal* appeared the following biographical summary: "Our father had eight sons. Seven of them became newspapermen and the other became a doctor to treat their stomach ulcers."

★ Evidence of the spectacular growth of Canada's printing and publishing industry is shown in an increase of 18.5 per cent in production value in one year. The prewar years' peak was \$118,000,000; the first year after the war the production value soared to \$222,548,064!

★ John R. Herzog, of the Lake Press, Depue, Illinois, writes: "Upon looking at the cover of your July issue I notice that the star in the flag is the wrong way."

Though Old Glory is blowing in the free breeze, we are inclined to heartily agree with Mr. Herzog.

★ The entire January 26 edition of the Holyoke (Massachusetts) *Daily Transcript Telegram* was printed on paper made from "bagasse," the waste material of sugar cane after the sugar has been extracted. This is claimed to be the first attempt made to use this material for newsprint.

★ The pulp and paper industry is Canada's largest and leading industry. The value of the current output is some \$800,000,000 annually. It far exceeds that of wheat and all other grains combined and is twice that of the automobile industry. The pulp and paper industry employs 300,000.

★ Only three perfect vellum copies of the Gutenberg Bible are claimed to be in existence. They are owned by the Library of Congress, the British Museum, and the Bibliothèque National in Paris. The Bible in Washington, acquired in 1930, is printed in Latin, contains 641 printed pages, and is in three volumes. The book has been appraised as worth over a million dollars.

★ The "Circulating Library" catalog (restricted) describes books appearing in the circulating library of The Challenge Machinery Company. The books and pamphlets may be borrowed by either personnel of the company or persons in some way connected with the printing business. The library contains a wealth of information from scientific management standards to specimen books of type styles.

★ The twelfth annual banquet of the Mack Printing Company Employees' Association was in honor of Harvey F. Mack and his fifty-year association with the printing business. The announcement booklet cover was in blue on gold and a ship's steering wheel in blue was die-cut, to encircle Mr. Mack's portrait on the page beneath as the man "at the helm." This year the membership in the Mack Printing Company "Twenty-five Year Club" reached fifty.

★ "When I reflect, as I frequently do, upon the felicity I have enjoyed, I sometimes say to myself that, were the offer made me, I would engage to run again, from beginning to end, the same career of life. All I would ask should be the privilege of an author: to correct, in a second edition, certain errors of the first." Our patron saint of American printing, Benjamin Franklin, wrote that.

★ David William "Bill" Stock, who knows how to get publicity and business for the Lawrence Electrotypewriter Company of Cleveland, recently came

Francisco. Salesmen may well take stock of Bill Stock—he's original!

★ Carl Van Doren, who died in his sleep on July 18, wrote the biography of Benjamin Franklin. It will stand for a long time as the soundest study of our great American sage. Mr. Van Doren enjoyed doing it, and it led directly to his book about Franklin's sister, Jane Mecum, which will be published by Viking. A book on Franklin's letters to her also will be issued by Princeton University Press. Mark Van Doren is seeing the book through the press, but his brother read final proofs on the Mecum book before he died.

★ *The Lakeside News*, R. R. Donnelley and Sons Company industrial publication, in its July issue paid grateful tribute to the memory of Alfred De Sauty, director of the Extra Bindery from 1923 to 1935. An example of Mr. De Sauty's binding genius is to be seen today at the British Museum, and the Victoria and Albert Museum still has his display of the proper method of binding a book among its regular attractions. Harold Tribble, who succeeded him as director of the Extra Bindery, recalls Mr. De Sauty's ability to utilize precious time. He was fond of sketching people on cars or on the street, and he would take books apart as he rode home on the train.

With the coming of World War II, Mr. De Sauty began a course of training as a warden in the London Civil Defense Service, taking up full-time duties in May, 1940, three months



**DAVID WM. (BILL) STOCK**

ELECTROTYPE AND PRINTER

**Rides CTS**

BECAUSE: "It's Easier on the Heart, Nerves and Pocketbook"

Strap-holders in Cleveland get to admire this poster enroute to work via city transportation

up with a showcard, 22 by 8 inches, stating that he uses city transportation because: "It's easier on the heart, nerves, and pocketbook." Mayor Elmer E. Robinson of San Francisco is sending Bill's showcard along to that city's Utilities Commission in the belief that perhaps there might be an idea for development of a similar card for San

before his seventieth birthday. His own home was blasted severely by the Luftwaffe on three different occasions. One of the oldest wardens in the local service, he was awarded a Civil Defense medal. He kept up an interest in current art affairs until the end, which came on December 1, 1949, when he was seventy-nine years of age.

★ The cost ascertainment report of the post office department for the year ending June 30, 1949, reveals a year in which your mailman handled more than forty-three billion (yes, 43,000,000,000) pieces of mail weighing more than eleven billion pounds. The greater part of this amount was printed matter or business created by or requiring use of printed matter, observes *The Graphic Arts Messenger*. The post office, despite rate increases of some \$125,000,000 beginning January 1, 1949, came up with a loss for the fiscal year ending June 30, 1949, of \$551,000,000 on a total volume of \$1,571,000,000.

★ A midget motor two inches in diameter weighing four ounces powers a patented page-turning device in an animated "book" display device created by Einson-Freeman, lithographers. This 110-volt a.c., 60-cycle synchronous motor with an oscillating arm opens an eight-page book lithographed in eight colors, cover to cover and back to the beginning, page by page, in a 76-second cycle. Page-reading time averages 10 seconds. Tests are said to reveal that motion has seven times as much attention-getting effect as non-motion displays. The page-turning mechanism is claimed to permit easier absorption of the selling story as a whole.

★ The indenture and the system of master-apprentice relationship in apprenticeship was adopted by the craftsmen who arrived in this country from England and other European countries. Included in the membership of the European guilds were the journeymen who were a step below masters.

The indenture derived its name from the fact that the edge of the first forms used in England were indented or notched by tearing duplicate copies across the top, before the names of apprentices and masters were inserted. This uneven edge identified the copy retained by the apprentice as a duplicate of the copy retained by the master, which was similarly notched.

★ An article in the June issue of *The Ladies' Home Journal* tells about the accidental naming of the magazine. The article, which commemorates the one hundredth anniversary of Cyrus H. K. Curtis, founder of the publication, states that when the first issue was being prepared the printer asked Mr. Curtis what the magazine would be called. Mr. Curtis said "It's sort of a ladies' journal," and suggested the name *Ladies' Journal*. But when the first issue was published, the two words of the title were separated by a picture of a domestic scene captioned "home." Mail poured in addressed to the *Ladies' Home Journal* and Mr. Curtis yielded to his readers' choice.

★ Said to be the first basically new idea in greeting card design in years are the new Twirl-Arounds, three-dimensional Christmas greeting cards

designed to do double duty as ornaments on trees, fireplaces, and archways. The Twirl-Arounds are mailed flat in envelopes just like other cards and automatically unfold into glamorous three-dimensional shapes as they come out of the envelopes. They are attached to strings, each topped by a

Press—a printing of the first two pages of Alexander Purdie's *Virginia Gazette* of July 26, 1776, hand-set and hand-pulled just as it was done 174 years ago, and carrying on the front page the Declaration of Independence. The printing presses in the thirteen colonies were one of the principal co-



Twirl-Arounds, Volland's new idea in Christmas cards, make effective tree decorations

flat-headed hook specially designed to lie securely in the envelope for mailing. The idea is introduced by the P. F. Volland Company.

★ Proof that printers are a hardy lot is the following excerpt from a letter written by Gaston J. Boisse, Boisse Press, in Honolulu: "After having worked for the Advertiser Publishing Company Limited, Honolulu, for thirty-six years, I started in business for myself in 1933 at the age of sixty, in business for seventeen years and still going strong." Incidentally, Mr. Boisse has been a reader and subscriber to THE INLAND PRINTER for over sixty years.

★ Colonial Williamsburg, restored by John D. Rockefeller, Jr., re-established its colonial printing office on July 25. The dedication ceremonies were climaxed when the "colonial" printer at the shop stepped out and tacked up the first work of his English Common

hesive forces of the day in drawing together the diversified elements of the unborn nation in much the same way that the press of today faces the challenge of binding together a world struggling toward freedom for all men.

★ Forty samples of Eton and Harrow schoolboy handwriting competed in June for first honors in the ancient art of calligraphy. The Etonians leaned heavily to sixteenth century chancery while Harrow favored no single style. Eton won the senior event for boys over fifteen, and Harrow the junior. The London *Times* comment: "The influence of the sixteenth century Roman chancery style is predominant, and undoubtedly beneficial; but the exhibits are commendably free from formalism, and it is clearly the intention of those in charge of this admirable experiment that the bone structure of Arrighi, Johnston, and Fairbank shall be well covered with idiosyncratic muscle and flesh, producing a natural cursive."

# The Salesmen's Corner

By FORREST RUNDELL



• HOW MUCH are good live prospects worth? Here is an idea for getting them, suggested by the advertising publicity director of one of our large magazines. His experience has been outside the realm of selling printing but he knows how to sell and his thoughts are worth considering.

We were talking about the most economical distribution of a salesman's time when he made the point that printing salesmen waste hours in establishing contacts. Said he, "A salesman's time is too valuable to be spent digging up leads. It would pay a printer to hire someone to find the prospects. Then the printer could use his best salesmen to develop orders and close prospects, this being the part of selling which calls for the greatest ability."

We have heard this suggestion before but with a different simile. This example came from a well known sales manager for a manufacturer of roofing materials. Said he, "Our dealers all employ men who, for want of a better classification, are called 'bird dogs.' These men have the faculty of going through the streets where the houses are ten or fifteen years old and spotting those which are most in need of new roofs. Whenever they locate one they bring any information they extract from the tenant back to the dealer who lists the data under his live prospects. The 'bird dogs' then go off into other fields in search of more prospects."

## Flushing the Covey

Perhaps it would be well at this point to take a little time to discuss the bird dogs on which this simile rests. Most of you are familiar with setters, those long haired, long legged dogs with the kindly disposition and the soft brown eyes who add so much to the happiness of the small bird hunters. Quail, partridge, and the like are their game. The bird dog's particular job is to chase around through the fields until it

comes upon a covey of quail (or whatever is being hunted). Then it stops and stands rigidly, its nose pointing at the birds. The dog is careful not to scare the birds until the hunter has time to come up within range. Then at a signal it flushes the covey, frightening it so that the birds rise in sight of the hunter, who can then bring them down with a charge of bird shot.

## Spots Plausible Prospect

The particular quality of the bird dog's assistance lies in the fact that it seeks the birds out and holds them for the hunter to shoot. Quail and partridge are small birds which hide close to the ground in the long grass. Without the bird dog's keen sense of smell the hunter would be unable to find them. But with the assistance of the bird dog's ability to locate them by odor the hunter is able to bring the game down.

The bird dog finds the game but the hunter brings it down. Similarly the sales helper called the "bird dog" finds the prospect but the more able salesman closes the sale.

Let's see how this works in the roofing business. The "bird dog" simply walks or rides down the street and spots any house which needs a new roof. Like the real bird dog he spots the game, using his eyes instead of his nose. There is no danger of the house moving so he rings the door bell and gets information as to the attitude of the occupants towards a new roof. He finds out whether the house is occupied by owner or tenant. And he can also get other information for the dealer to use in his campaign.

If the dealer is selling for a progressive manufacturer who believes in direct mail, the first step is obvious. The dealer takes the name and address furnished by the "bird dog" and starts whatever series of mailing the manufacturer furnishes. When he comes to the end of this

series he turns the prospect's name over to one of his experienced salesmen, together with whatever information the "bird dog" has been able to glean. The experienced salesman then goes to work on a live prospect who has been softened up by the mailings. The salesman does not have to waste time digging up prospects. That has already been done by a lower priced salesman. The top-notch salesman spends all his time trying to close live leads.

Let's see how this "bird dog" idea would work out in the case of selling printing. The usual method of breaking into an account calls for a junior salesman to be given a list of prospects which he is expected to plug until he makes an impression or finds that the name is hopeless as a prospect. Sometimes this process is gone through by a senior salesman who has a hunch that the account has possibilities. Whatever salesman tackles the account he must then go through the long process of finding out what person is the right one to call on. This takes time and energy. The salesman may be hung up for months before he establishes contact with the right person. Then, after he reaches the real buyer, he must make sure that the prospect uses the kind of printing his house produces. This involves a lot of questioning and digging into samples of printing. It involves getting information which will enable the printer to make a good presentation.

## Junior Hunts for Leads

It is the contention of our advertising friend that all this preliminary work should be done by a junior salesman who is paid at a low rate rather than by a senior salesman whose time is more valuable to his firm. After all, a lot of leads on which we work don't pan out. And when they don't it means that the salesman who has worked on them has wasted a lot of time. Do you want that time to be that of a high priced salesman or a junior?

The junior salesman can do the preliminary work nearly as well as the senior. He can canvass a lot of leads which have not been worked over thoroughly. He can ask questions and learn the name of the real buyer. He can get samples of the printing the firm has bought. He can find out what the firm uses and in general get enough information for the planning department to work on, in case the printer wants to submit a specific proposition.

One problem that often takes a long time to solve is that of getting

past the buffer buyer. This takes many calls and much ingenuity. And here there may be the problem that the buyer may not be impressed when the junior salesman finally gets in to see him. But if the work has been planned so that the responsibility of establishing the contact would have been delegated to the junior salesman anyway nothing will have been lost. And once the contact has been established the senior salesman can be brought around and introduced if the account is worth it.

Of course, if the buyer should take a fancy to the junior salesman and decide to do business with him—fine. He has got himself an account. And if, with the help of the senior salesman the buyer takes a fancy to him, he again has got himself an account.

This idea of using a junior salesman as a bird dog isn't as far off the beaten track as it may seem. Many firms break in their new salesmen by sending them out with experienced hands. The two make calls together and the younger salesman has an opportunity to observe the technique of the senior.

#### Saves Salesman's Time

Together they visit some of the older accounts. Then they make a few calls on inactive customers to see whether or not changing conditions have made them live prospects. If they seem worth while they are put on the list for the younger salesman and he gets the job of following them up. Any inquiries he gets he takes back and works over with the senior and between them they try to develop the inquiry into an order. Between times the junior and the senior get together frequently to discuss progress on accounts they have seen together and eventually the junior has the account turned over to him to follow up by himself.

This method of breaking in salesmen is often used and is generally successful. It differs from the bird dog suggestion, however, in that it does not take full advantage of the senior salesman's time and experience. One big printing house in the East puts its salesmen through a long routine of production work in the shop before sending them out. Then it sends them to executives of their regular customers to *ask questions*. By asking these questions the neophyte learns printing from the use angle. He learns what the buyer thinks of the product and how it serves his needs. Often the beginner brings back ideas which have not

been thought of before and which are to the customer's advantage.

But the great advantage of the bird dog system lies in the way it finds prospects without taking up the time of the senior salesman. Take big buildings like the Graybar Building or the Empire State. There must be a lot of printing bought in each of them. Yet how many printers have systematically canvassed either for prospects? One salesman concentrating on prospecting alone could work up a fine list for his company and by concentrating on the relatively small area could work up enough names to

make a comprehensive list. The junior would spend a lot of time weeding out firms which were not prospects, but it is better that he do the work than that a senior salesman waste his time on it. It probably would not pay to send a senior salesman out on a cold canvass such as this but it definitely would pay to send a junior.

It might pay, too, to send a junior out to work the possibilities of a manufacturing district where there are a lot of widely scattered plants. Such a district is generally shunned by salesmen because of the impossibility of making a large number of calls a day. Certainly it would not pay to send a senior salesman out into a territory such as this. He could spend days and not dig up a live prospect. But let a junior comb the territory and ask questions and it will not be too long before he has a satisfactory list to work on.

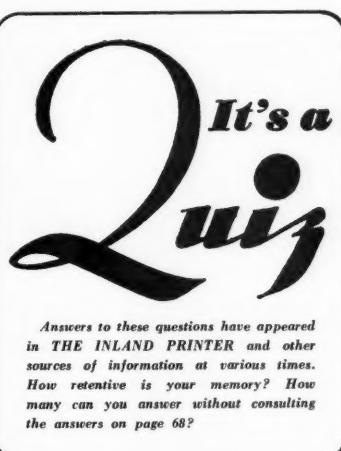
Pursuing the bird dog and hunter simile further, we may observe that the hunter uses a shot gun rather than a rifle in shooting birds. The single shot of a rifle can easily miss so small a target as a quail. But a load of pellets such as is fired by a shot gun scatters and two or three of the bird shot are almost certain to hit the mark.

#### Foundation for Selling

Direct mail, which is so worded that it will attract a large percentage of its recipients even though their interests vary widely, is called the shot gun type of letter. This is as opposed to the rifle type which is aimed at one prospect. When the salesman who is acting as a bird dog is backed up by direct mail of the shot gun type he is working at his highest efficiency.

Remember that our friend who suggested this type of sales activity was recommending a means of saving the time of the veteran salesman. His is strictly a customer idea for meeting a situation that he sees among salesmen who call upon him. And because our friend is an excellent promotion man his ideas are at least worth considering.

Of course, as has been frequently pointed out, it is possible to do much of the bird dog type of prospecting by direct mail. But direct mail requires a good mail list. A good bird dog is invaluable in building that list. Furthermore, any salesman who becomes expert at getting in to see a buyer, studying his needs, and getting inquiries, is preparing himself for the next selling steps. He has the foundation for expert salesmanship.



*Answers to these questions have appeared in THE INLAND PRINTER and other sources of information at various times. How retentive is your memory? How many can you answer without consulting the answers on page 68?*

#### By R. Randolph Karch

1. Would a 10 per cent depreciation per year for a linotype be about right? How about 10 per cent for type in cases?
2. How does the Higonnet photocomposer "remember" what has been keyboarded so that it can "set" the photographic type with one keyboarding?
3. Zomac magnesium saves four-fifths the cost of copper in mailing weight. What does it save over zinc plates?
4. We still see these words divided incorrectly in print. Can you divide them correctly, syllable for syllable?
  - a. nuisance
  - b. knowledge
  - c. handling
  - d. orchestra
  - e. experience
  - f. tragedy
5. When to use ligatures is style—but could you use them with Styrmie, Memphis, Bernhard Gothic, Spartan, and Vogue?
6. For certain classes of work, three-color or four-color gravure gives better results than how many colors of offset?
7. What does burnishing do to a letterpress photoengraving?
8. How can batters in type lines on electrotype be corrected to save time?



Craftsmen "Information Please" panel at Milwaukee. Top row (l. to r.): Brooks, Bergman, Sangwin, Brehm, Weber, Conrad, Steib, Markt. Bottom: Ellis, Lettsome, Hoffman, Champion, Miner, Harvey



Frank Hoffmann, Intertype vice-president who heads Export Managers Club of New York, and Joseph F. X. Loughlin of Loughlin Brothers



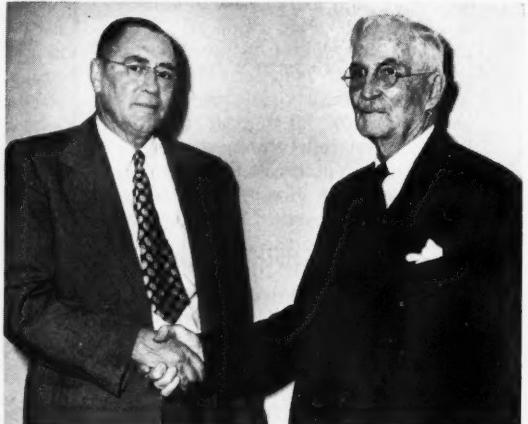
Kenneth R. Burchard, American Type Founders, Charles E. Kennedy, West Virginia Tech, and Charles Shapiro, of Lithographic Technical Foundation, at the West Virginia Tech Photo-Offset Information Clinic



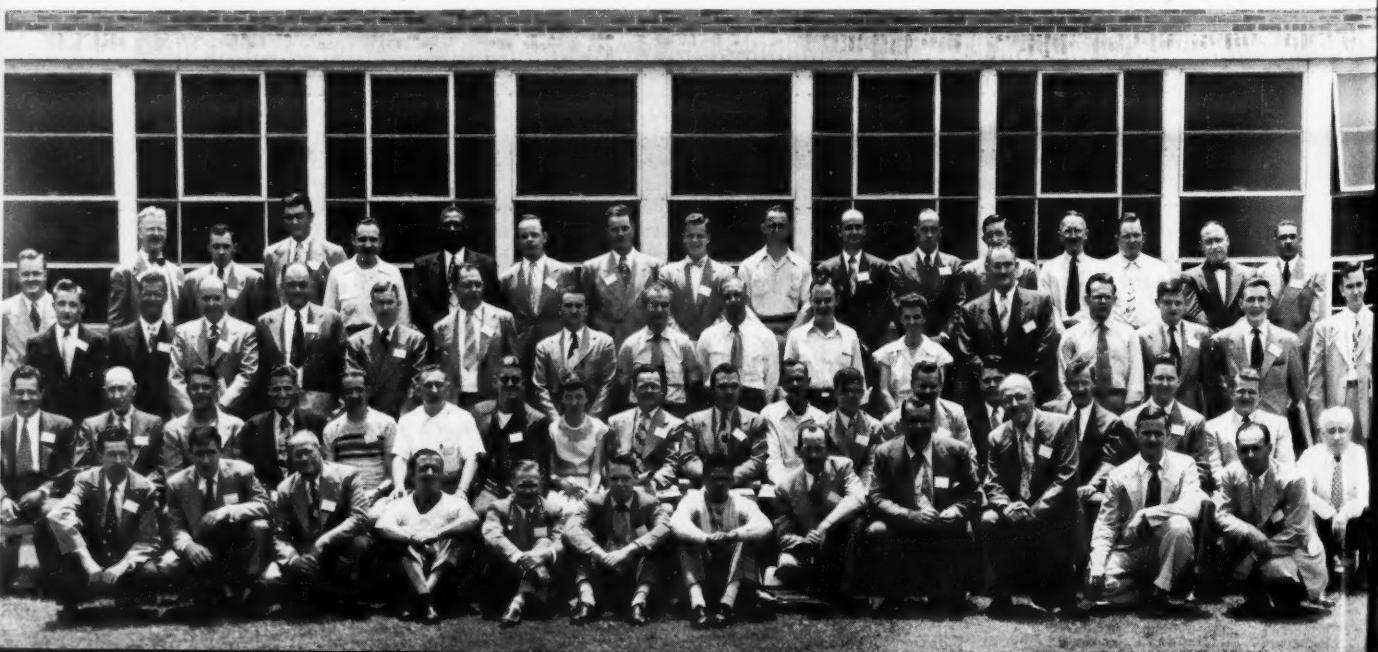
N.Y.E.P.A. officers for 1950-51 term, left to right, lower row: Haedrich, Oakes, and Walling; at top: Forsman, Taylor, and Davis



R. Randolph Karch, now at the University of Pittsburgh. Below: delegates from six states who attended Photo-Offset Information Clinic held at the West Virginia Institute of Technology



H. T. Simpson, left, receives congratulations for his 35 years with Printing Machinery Company from senior board member, R. K. LeBlond



# Specimen Review

SPECIMENS FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL. • By J. L. Frazier

**S. C. TOOF & COMPANY**, of Memphis, Tennessee.—Typography is smart and the layout of your "Progress" blotter is decidedly effective. We regret the more, therefore, the fact that the illustration and type are printed in a weak gray, making the copy very difficult to read on the light yellow stock used for the piece. We realize the item has more character and distinction of appearance as handled but the gain in clarity would more than compensate for any loss in the way of that different look that makes the blotter appeal so effectively on first sight.

**R. T. LEWIS COMPANY**, Pittsburgh, Pennsylvania.—Your new letterhead and envelope with the word "printers" in reverse color—white against blue—and the rest of the copy overprinting a blue band in black are excellent, decidedly interesting and also impressive. Even though it is interestingly laid out the "Service" blotter falls short of top merit rating because the blue stock is so dark there is scant contrast between it and the type overprinted in black. As far as tone value is concerned, in fact, the blue stock is all but equivalent to black.

**DORR A. SPENCER**, Schenectady, New York.—As a letter enclosure your small French style folder titled "Classic Exponents of Gracious Charm," boasting and sampling Nicholas Cochin type, is exquisite. Layout and typographic handling otherwise reflect the qualities at-



cuneo topics

MAY-JUNE 1950

Our reproduction inadequately represents this cover from the Cuneo Press employee magazine. In full size of 8½ by 11 inches and with the color robin's egg blue the original is really a sparkling gem

tributed to the type style of the title. It is decidedly and appropriately delicate in treatment, ink for what would ordinarily be printed in black being a medium gray-brown. The piece will appeal particularly to those who like their printing unobtrusive—"invisibile," as Beatrice Warde has so aptly

said. She means that printing should be readable without the reader being conscious of the typographical presentation.

**HYDE PARK PRINTING SERVICE**, Chicago.—Prime quality of your announcement card is its power to get attention. The title, "Ralph Beer's Back," appears beneath a simple cartoon of a man's back (from waist up, including back of head, all this within a rustic frame). "For the finest in Printing" in red extends from top to bottom of form with rule in red below the heading extending across, name group being at right of the vertical type line of condensed block type and the red rule. Form is printed slightly off the horizontal. We would make the angle even more acute in order that it would be surely plain that it was intended to be off the horizontal, also to make the effect lively as intended. Really, at first we thought the diagonal positioning was done unintentionally.

**GEORGE GOLDSMITH AND HARDOLD TREGAR**, Incorporated, of Providence, Rhode Island.—A clever announcement like yours can attract more attention than a thing of beauty. Headlined

"There's been a CHANGE..." it features a big illustration of what is synonymous with change—diapers. These baby drawers are enhanced by insertion of a real safety pin. The card stock is 8½ by 4 inches, divided by color into three horizontal panels: white with the headline in black; the center in orange with white

## new additions

Warwick announces three new additions to the Linotype. Future Book in the new 9 and 11 point sizes (first in the Middle West) and the useful 11 point Bodoni Book.

**WARWICK**  
**TYPOGRAPHERS**  
920 WASHINGTON AVE. • ST. LOUIS  
CENTRAL 9210

Impact of this Warwick post card lies in the left side, outside white bracket, being green and the remainder white. New Linotype additions are highlighted

**9 POINT FUTURA BOOK**  
Simplicity is a very important feature in typography, because it produces the direct appeal. It is this element of simplicity, which makes for easier reading as well as better comprehension, that the intelligent businessman seldom fails to praise, and the

**11 POINT FUTURA BOOK**  
Simplicity is a very important feature in typography, because it produces the direct appeal. It is this element of simplicity, which makes for easier reading as well as better

**11 POINT BODONI BOOK**  
Simplicity is a very important feature in typography because it produces the direct appeal. It is this element of simplicity, which makes for better reading as well

## GIBBY'S

Constantly the Best Food in Town

Years of supreme personal service has earned for Gibby's the reputation that is exemplified by this famous slogan  
—CONSTANTLY THE BEST FOOD IN TOWN.

Visitors and native Chicagoans alike can always be found at Gibby's — enjoying the fine chops, steaks and seafood that is a daily feature of this colorful restaurant.

When you're in Chicago — meet and eat where celebrities go—at Gibby's—for luncheon, dinner and after the show.

192 NORTH CLARK STREET AT LAKE  
Phone: ANDover 3-8181



Original post card advertisement of this Chicago dining place has a yellow outer band and illustrations in black on white. Result: urge to attend Gibby's

The Committee Respectfully presents to All in **DEPARTMENT A & OFFICE** and Their FRIENDS an Old Fashioned PICNIC to Entertain You & Yours

# ROUND-UP

**10 VALUABLE**  
Door Prize Drawings

**FREE** **FREE**  
**PONIES** FUNNY CLOWN PUPPET SHOW  
Prize Races and Events for All  
**MERRY-GO-ROUND**  
Many Free Prizes at the Gate!  
LEMONADE - HOT DOGS - CRACKER JACK - POP  
KIDDIE TRAIN  
Ice FREE Cream

**THE KIDS**

PRIZES FOR THE BEST-DRESSED KIDS IN COWBOY OUTFITS!

**Dancing**  
**SOFTBALL**  
**BINGO**  
BARNYARD GOLF PITCHING CONTEST

BEAUTIFUL REMODELED

**JUSTICE GARDENS**  
PARK ARCHER AVE. AT 79th Street  
FREE BUSSES

Many Big Trees Few Insects

Refreshments Sold on the Grounds!!

**JOULEY**  
**15** SATURDAY  
RAIN OR SHINE  
COME ONE! COME ALL!

Irving Rutherford and Steve Prochaska, R. R. Donnelley layout men, "cooked up" this 8- by 24-inch show bill printed in red and black on yellow from type in storage for up to two generations

diaper, black text; bottom panel your name in reverse white on black. We'd better tell our other readers that the big "change" is your telephone number. It's a tidy job that compels reading.

ACME PRINTING COMPANY, of Louisville, Kentucky.—Except for the fact that the heading "It's No Secret" is quite too small, especially as printed in the rather pale blue-gray, your September blotter is neat and attractive, and impressive because of the interesting way the white space is distributed. For purposes of balance there is somewhat too much unprinted space toward the upper left-hand corner, so to increase the size of type for this line for considerations of display would take up more space where, as suggested, there is too much for a balanced distribution. The sample ruled form for recording accounts receivable which accompanied the blotter—imprinted in red with effective copy and with entries in facsimile handwriting—appeals to us as being highly effective promotion for the product of your pen-ruling department.

THE SOMERVILLES, San Francisco, California.—Congratulations on your mailing card featured by three lines "Brighten your days with printing from The Somervilles." There are only five lines of type in all (two quite small) and the group is not a shapely one because the first four lines are nearly but not the same length. However, the type-matter appears in a luminous red against a black background. The work was seemingly done by printing a reverse color plate in black on one of the new papers which glow, as do some silk screen inks or paints. It is rumored that several leading ink-makers are about to offer inks which glow for letterpress printing. Recipients of this card of yours will sit up and take notice.



Prospects and customers sit up, take notice when magazine of Paris Printing Company, Kansas City, arrives. In blue

Indeed, we're amazed to recall that your card is the first such printing submitted for review in this department.

SUPERIOR TYPOGRAPHERS, of Atlanta, Georgia.—Announcement of your new advertising typography service is impressive typographically, especially the front page of the folder, French style, printed from an all-over reverse plate with word "Superior" in red, other lines white (stock). Layout and typography of spread are as impressive as page size permits, but we don't warm up to having signature group only on page three—and at the bottom of the page—when page two is well filled. With all weight near bottom page three is unbalanced there, the more so as page two is full. The most prominent spot on the two pages is the upper right-hand corner of page three. There is nothing but blank space where the newspapers spot their most important story every day. Great skill was exercised in changes of styles of type within harmony which suggest not only

**DRAKE PRESS**  
Effective Printing

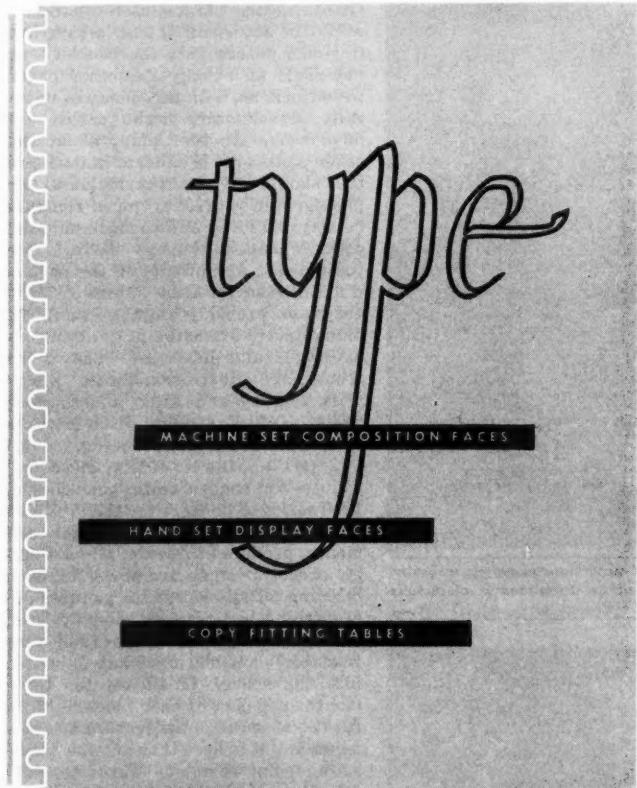
*The Drake Press*  
333 SOUTH BROAD STREET  
PHILADELPHIA 7, PA.  
Kingsley 5-1075

Only reminder copy appears on this progressive printer's blotter, but it will influence many more than any sales story. It is in black and red on cream-tint stock

interest but graphic expression of the points in the copy.

NEWARK PRINTING COMPANY, Newark, New Jersey.—We have frequently used a sentence in this department and elsewhere. It is "Make it big and keep it simple" and we believe its import is good and that it merits being regarded as an epigram. We believe we originated—or stumbled onto it might be better—the particular expression of thought. Remember, we *believe* we did; offers of bets are not solicited, however. A part of simplicity's meaning we consider brevity, even though the more common understanding with respect to layout—and justifiably—is the lack of complexity.

that some men cannot make a little worse and sell a little cheaper." Good business men endorse such statements so will treasure them. Thus worthy prospects of yours will see your name and trade-mark comparatively inconspicuous at the end in each case and conclude you'd be a reliable printer. In design and typography each and every one is excellent and, what is more, suggest in their varied treatment that you are not short on ideas. If there is any fault to be found it would be with colors in some cases. The blue background, for instance, on one is rather too deep for the bold type in black. Types are named in each one.

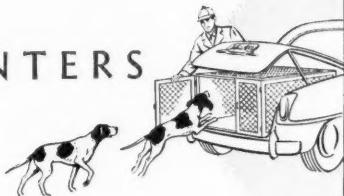


Printed in black only on heavy, rough, brilliant red stock, with plastic binding also red, distinctive type book cover of Stein Craftsmen, Atlanta, Georgia, scores par

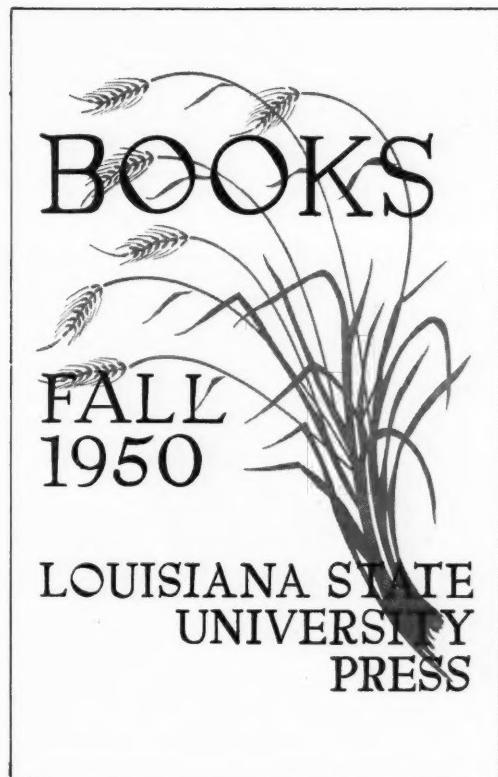
That implies the fewest possible number of parts of a design. The less copy the bigger type can be used, see. Your series of blotters exemplify the epigram—not only as to brevity but also as to simplicity of the layout. The points hammered home must simply drive themselves into the consciousness of the recipients. The points in the case of your blotters are maxims which insure their being kept around by those who receive them from one issue to another at least. A sample is one by John Ruskin: "There is hardly anything in the world

MILT GREEN, of Manitowoc, Wisconsin.—Your business card printed in black and red on "silver" pyroxylin coated stock is quite pleasing. It is very well displayed, with the emphasis graded according to importance of the several features. Proofreading was not done by a professional. Relief printing is known as letterpress, not "letter press." Note the line "Milt Green Printing." Considering the probable intent of use, the line compares with the name of a firm, or of a man. Such being the case a comma should follow "Green." One could

## POINTERS



On original red folder by Von Hoffmann Press, St. Louis, Missouri, the line stands out even more as the half-circle is in yellow



This catalog cover has tan ornament and brown lettering on buff. Result is eye-compelling interest in 5 1/2- by 8 1/2-inch book list

# PRESS PIPER

Vol. 16, No. 4

Published by Kingsport Press, Inc., Kingsport, Tenn.

April, 1950



IT'S SPRING AGAIN,  
WE HOPE

Spring. Oh, gentle Springtime! There are windows to be washed, yards to be raked, flower beds and gardens to be dug up and planted. The days are bright and warm (sometimes) and the nights clear and cool. Other times, they are most unpredictable. The trees and flowers begin to bud, the birds burst into song and life would be joyable—if it were not for "Spring cleaning." It's a sure sign of spring.

In the Spring, the farmer plants his seed, small boys have grimy knuckles from the inevitable marbles, and the fisherman can think only of his rod and reel and the big ones waiting to be caught. We daydreams of vacation spots, travelling thousands of miles via road maps. Spring is a time of youth, pretty girls and flowers. Our flowers above are offered as a salute to spring—for those who enjoy the beauty and fragrance of Spring flowers as well as those who find a "bee" in every blossom."

Ho-hum, we've got it. Spring fever!

## NEW BLUE CROSS CONTRACT EFFECTIVE

The new semi-private Blue Cross Contract offered to employees during March, became effective April 1 for those employees who signed for the coverage. Blue Cross rules required that 30% of our employees sign for the new plan for it to become effective immediately.

Actual enrollment figures, however, revealed that almost 60% of our total number of employees signed for the new coverage.

Heretofore, 1,687 employees, who changed to the semi-private contract, were covered for the increased benefits as of April 1. Figures show that 399 employees are continuing on the ward basis.

Blue Cross enrollment now totals 1,234 contracts, including 152 contracts sponsored by employees for their 18-year-old children and others. A total of 364 employees carry individual coverage and 718 employees are enrolled with family contracts. 104 of the sponsored contracts provide for semi-private coverage and 48 for ward benefits.

## ADDITIONAL PARKING FACILITIES NOW AVAILABLE

The new parking lots, which have been under construction for several months, were opened for employee use on April 17. Although ample space for all is now available, employees are requested to follow proper parking procedures and courtesies so that the lots may be utilized to the fullest extent and for the convenience of all.

The entire No. 1 lot has been reserved for night shift parking so that persons coming to work at 4:30 a.m. will not interfere with morning traffic. (Reedy Street is still designed as a one-way street from 3:30 to 5:00 p.m.) The reserving of this lot for night parking also provides additional space for business visitors and for the use of employees who call at the plant on Fridays for paychecks.

Employee parking is prohibited on Reedy Street and this space is reserved for business visitors and the use of cabs and others picking up and discharging employees. As a courtesy to property owners, employees who have been parking cars on Roller and Arch Streets are requested to use the parking lots provided for them.

**Impressiveness of odd-shaped halftone is demonstrated by this front page from employee magazine of the Kingsport Press, Kingsport, Tennessee. Original—8½ by 11 inches—is printed in black only**



## WITHERS

Where is the pipe smoker who does not welcome an addition to his collection of trusty briars? As man to man there is no more welcome gift and the ladies may take a tip too, and save themselves a lot of worry in choosing masculine gifts. You are bound to pick a winner at Withers

## FOR PIPES

2 OLD SQUARE 25 & 27 PARADISE STREET  
59 BULL STREET 592 BEARWOOD ROAD  
142 MOOR STREET 2 STEELHOUSE LANE

**This poster, reproduced from beautiful 1950 annual of the Birmingham College of Arts and Crafts, of England, demonstrates an excellent concept of power of display combined with simplicity of layout**

of course, say "Milt Green Printing," meaning "Printing by Milt Green" but that wouldn't be looked on in the light of man or firm a business card represents. Finally—and this may just be a peeve, unjustified, or an allergy—we don't like abbreviations, especially of names of states when there is space, as on the last line of your card, for the complete word.

**STANDARD NEWSPAPERS PROPRIETARY LIMITED**, of Victoria, Australia.—In general the handling of the self-covered booklet on your new building is commendable. While the halftone illustration of the structure with large sign on top and at front beneath makes a very good cover design we are not keen on this being placed the long way of the page—from top to bottom—with following pages short way of the page. Of course the picture of the building would be too small if run across but it seems unfortunate the booklet was not made an oblong one, other pages to conform as, with new pictures naturally, it seems they might just as well have been. Another point about the cover picture; it is delicate in tone and that should have been corrected in the photograph by getting more contrast between building and background; the cover should have more "body." For the purpose, the picture on the back—a night scene with the letters of signs (of neon, probably alight)—would be much more dramatic and attention-arresting and have the "body" the front page illustration lacks. Press-work is gray and weak, and there is evidence of slight slur. Best features are copy and general planning.

**CAIN PRINTING COMPANY**, Cleveland, Ohio.—We congratulate you on the 1950 series of blotters for the Wellman Engineering Company, one for each month, produced three-up, all on a single order. Designs are powerful, each bleeding off all sides, with pictures . . . everything big, pictures, display, even the type comparatively so (and very readable) considering what is gotten into the space. Calendars for three months are part of each blotter. Skillful use of space is the feature achievement, and it is here that another interesting point is noted. Three or more colors are found in each piece, often for large areas of what would be white or background space. These areas of color separate the parts of the whole and avoid the confusion of "running together" which would result were it not for them. Incidentally, black is used comparatively little; a deep brown being used on some where black would be the normal selection. Another point: While in most cases the number of elements of eye appeal is greater than is usually considered good, they contribute to the power appeal and are less disconcerting by far in view of the number of colors and the way color is used. Indeed, while studying them as this is written, we have experienced no disturbance. Color combinations are manifestly activating, and not soothing—undoubtedly as intended—but

they are sound combinations considering the objective. They were laid out by an artist in display. Just for what it is worth suggestively, the one for May—one of two where featured half-tones are in black—appeals most to this commentator. We have thought of naming the one of least appeal but on second thought will not venture forth as to that. We will say the one of our choice, while eye arresting and colorful, shows less red and yellow than any other one.

COWAN, of Bridgeton, New Jersey.—We like your four-page booklet—"Scudda Hoo! Scudda Hay!"—very much. With extension cover of heavy brown stock stitched to text pages on coated India-tint paper, it really is a booklet. The size, seven by five inches, is good. Layout is excellent, both that of the cover design and of inside pages, the spread being outstanding, with emphasis on the interesting and effective distribution of white space. Main display, "Introducing Our New Team," is a single line in 24-point caps of a modern sans serif style, striking across page two at just about the vertical center, text in narrow measure being above and below the line and definitely closer to right side of the page (fold) than to left. Margins represent good proportion, create effect of variety and interest where centering would be too monotonous. The line cut of the team of mules bridging the gutter directs the eye to halftones of Jack and Harry—Mr. Bozarth and Mr. Gump to be more formal—your new salesmen, text on the careers of the two being to the right of the halftones, and lined up at top and bottom with halftones. Even though size is comparatively small it is very impressive and the copy interests and impresses us much more than is usually the case. Nice work!

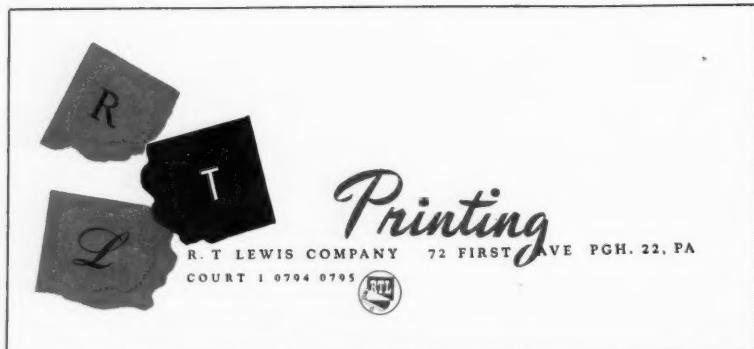
LOUIS MARINI, of Wollaston, Massachusetts.—We always enjoy seeing samples of the good work you do; there is seldom a fault to be found with it. A couple of things about the booklet "At Your Service Always," one of the more interesting and impressive of the items in your latest package, could be improved. Featured by illustration of entrance to Quincy Savings Bank near top of page and close to left side, the cover is striking. Impressive thing is the "welcome" mat extending out from the door and, in perspective, to the foreground near bottom of page. The word appears reverse color in green mat. At the front and right-hand corner a picture of a man with hand outstretched and directing reader to "come in" appears in black. Only fault with the page is that the line "At Your Service" is too widely word-spaced, especially with the words set in extra-condensed type. As types become thinner spacing between words should be reduced proportionately and, regardless of style or width of type face used, there should be no more space between words than necessary to set them definitely apart. Furthermore, condensed types were devised for the purpose of saving space



A skillful photograph of the loveliness of water lilies can always be depended on to furnish effective appeal as a cover illustration, as this Honey Dew News cover demonstrates. Magazine issued by and for the employees of Spreckels Sugar Company; printed by the El Camino Press, Salinas, California



The Toledo Craftsman is always interesting and above is a case in point; front and back cover form spread shown above, but are clever singly. In two shades of green on white—script and title are white



We'd have spelled out city name and dropped bullet between company name and address a bit but original of this blotter in deep purple and green on cream stock is impressive, and it works fast

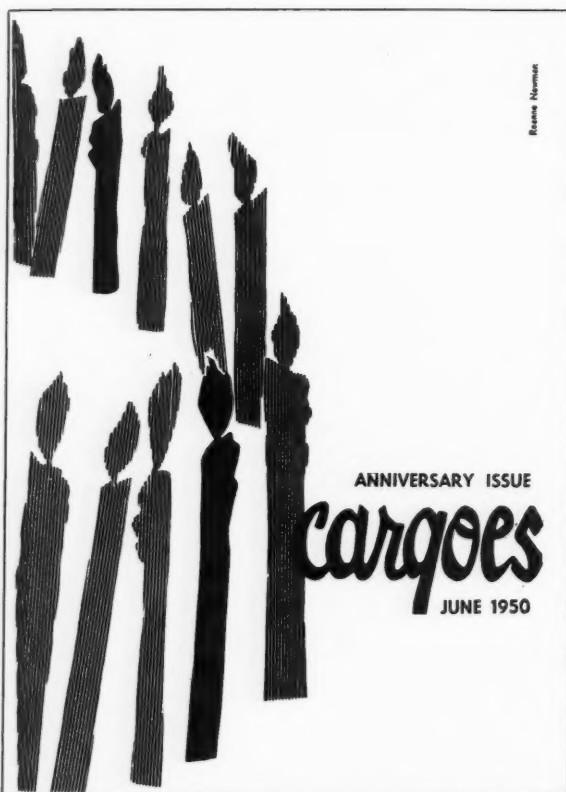
laterally, so to space them widely defeats the object of their use. One might rather use type of regular shape one size smaller and gain weight, hence display power, along with better appearance. Too, wider than good spacing between words—letters, too—tends to make the effect spotty. Second weakness we have in mind is concerned with page margins inside. Back margins are much wider than front ones when reverse should be the case; indeed book margins should progress in their width around a page from back to top, to front, to bottom. Even so, your work is very good. To repeat, we like to see it coming our way often.

PRINTING DEPARTMENT, Timken Vocational High School, of Canton, Ohio.

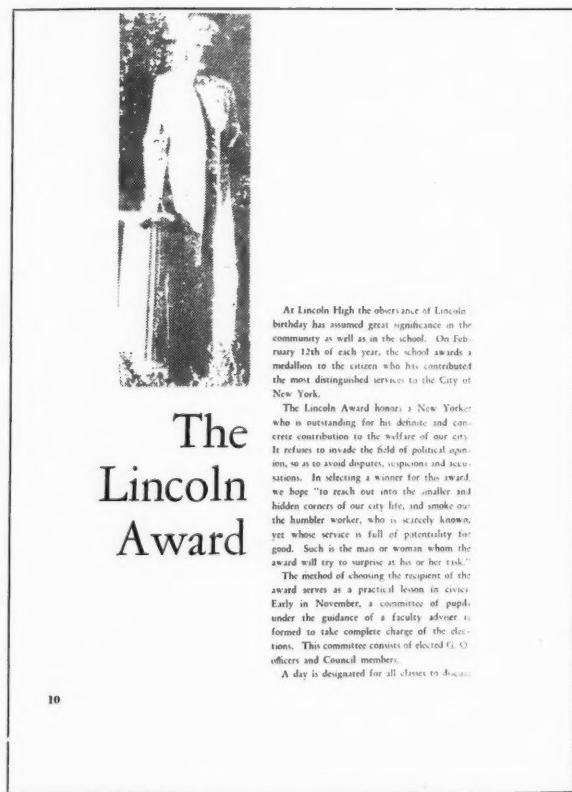
—Fred Frank did a very good job on the Certificate of Honor for the I.P.I. Essay Contest. It is neat and of a suitably dignified appearance, and smart, attractive types are used. The important features at the top are too inconspicuous in relation to the "body." Their weakness is accentuated by the narrow measure of the heading section. We appreciate that to obtain due prominence and needed width the line "Certificate of Honor" would have to be in considerably larger type, but, in view of the light-toned and graceful cursive style used for the line, 72-point would not be too large, especially printed in "gold" which is weak in tone value like yellow. Indeed, if the size used is to be considered okay the gold is too weak.

With the line in question enlarged the copy above it—"1950 I.P.I. Essay Contest"—and accompanying decoration might not have to be changed, serve somewhat in the capacity of a great seal on a diploma. We have just noted that the certificate is the first prize entry in the contest to obtain the best certificate. The other entry you submit—which, we note, won sixth prize—is by no means good. In consequence of the parallel rules at left side and top, with I.P.I. trade-mark at junction in upper left-hand corner—no complete border—and of the type arrangement, an effect of disunity results which is quite unpleasing. This lack of unity is accentuated by various widths, weights, and design characteristics of the several types employed. "Certificate of Honor" is in Huxley Vertical of gigantic size, "Essay Contest" (line just above) in a different extra-condensed face, with text of the piece in light-face Egyptian caps, and the remainder in a standard roman. Changes in styles and shapes of type result in disharmony. Most serious fault, however, is the lack of unity.

LEFEVRE PRINTING COMPANY, of Chicago.—While not outstanding the typography and layout of your blotter on which a line in script reading "Letterpress and Offset Printing" is circled with a loop which underscores the name and turns at one end to point at line giving your telephone number, is very satisfactory. There are two features about it which are more than well



Reduction from 8- by 10½-inch cover greatly lessens effectiveness, especially of the parallel-line candles. Too, stock of original is a bright yellow



Characteristic text page from magazine of Abraham Lincoln High School, Brooklyn, New York. Liberal white space massed for effect is the feature

worth mention because good use of them may be made by other readers. First, there is size. We presume that 90 per cent of all blotters are of what is considered standard size, about nine by four inches. There are the smaller ones fitting standard No. 6 envelopes and still smaller ones for enclosing with check books. We like the larger than standard size you have made this one of yours—9 by 5½ inches—and feel it has definite advantages over the one considered standard, except, of course, for convenience and economy in mailing. The larger size gives yours added impressiveness, permits of more freedom in designing and of larger pictures when it is desirable to use them. The second feature of note is the color combination on the white paper. A deep red is used where black is ordinarily employed. The second color is a dull yellow, we might say drab or khaki considerably warmed with the yellow hue. It makes a fair substitute for "gold" bronze as far as color is concerned but of course there is no metallic sheen. Your color represents one of the best efforts we have seen—and we've witnessed a number—of making regular ink suggest the look of gold. We have long discouraged one thing you have done, namely having one subject of a line flush left and another flush right with a lot of space between, and a bullet or some point centered laterally in this area. Unity is broken and balance suffers when the two parts of such a line are of varying length. On rare occasions, when there is not too extensive white space and it is in the center of the line, the effect is fair enough. While striking, the comparatively wide two-color bands along left and bottom command attention more than the type which, as a rule, they should not do. This is not too serious. The situation reminds us—again—of the story of an elderly woman pausing in front of a painting by one of the world's masters and exclaiming "My, what a beautiful frame." Presswork is excellent.

**Blessed Event**  
AT SUMACO, TO A.G. O'KEEFE & SON  
A HIGH-SPEED AUTOMATIC PRINTING  
PRESS. —BOTH WELL.  
THANKS ARE DUE TO THE BRITISH  
ENGINEERING CRAFTSMEN FOR THE  
PRODUCTION OF OUR LATEST BABY.

A. G. O'KEEFE & SON  
111-111 KODAK RD., SUMACO | Phone 7136

JUN	JULY					SEP
SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Telephones, WAlnut 3306-3307  
**HIGGINS-MCARTHUR COMPANY**  
302 HAYDEN NW • 209 BAKER NW • ATLANTA

*Printers of Advertising  
Originative TYPE Arrangers*  
Arrangement of Lydian Bold and Cursive  
The Calligraphic Types

Notice our new designation: Printers of Advertising...  
Originative TYPE Arrangers. We have done so  
many of our own, call themselves "Photographers"  
and "Creative Printers," we decided it was time for  
a change. Originative better describes our way of  
working. All customers know we are never copycats!

Our rear entrance, 209 Baker, we have a free parking lot  
for customers, visitors and employees... Come to see us.

ONE OF A SERIES  
OF THOUGHT PROVOKERS

*As our Pennsylvania Dutch friends say:*

"Ve get too soon oldt  
And too late schmart."

... and say we: there's a lot of wisdom in that!

♦ SCHNEIDERLEITH & SONS ♦  
Printing of Character  
200 S. SHARP STREET • BALTIMORE 1 • LEXINGTON 8184

Three good printers get up and mail three good blotters. First, in orange and black on India tint stock, heralds arrival of new press in a way to arouse interest, impress. Our Atlanta friends used black and blue on blue tint effectively. Homespun philosophy as good as Schneiderleith's always appeals

**HERE'S OUR TICKET...**

WILLIAMS  
AND MARCUS  
COMPANY

**WE'RE VACATION BOUND...**

**JULY 1 - JULY 9**

In accordance with our custom, we will close our entire plant and office on the above dates, in order to give our one hundred and seventy-five employees a well-deserved vacation.

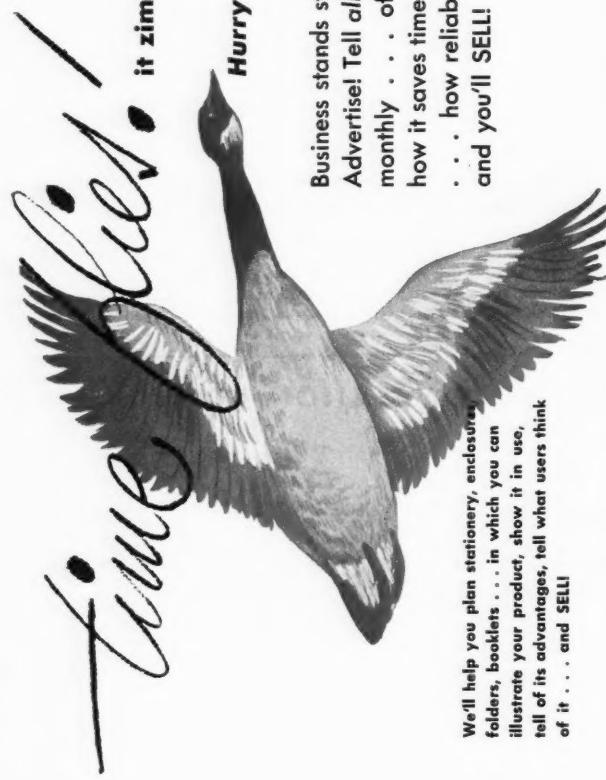
No deliveries will be accepted after noon, June 30, and no shipments will be made after 5 P.M., June 30. Business as usual will be resumed Monday, July 10.

We will also be closed all day May 29th.

Philadelphia printer announces vacation closing in highly effective way. Our color on title page denotes blue ticket tucked through slits of the folder

# ASK YOURSELF "AM I PASSING UP A BIG★ THIS QUESTION

# SUBSCRIBER PRIVILEGE?"



it zimms . . . it never meanders . . .

today is yesterday tomorrow!

**Hurry . . . time flies . . . Advertise!**

Business stands still waiting for acceptance and sales to come. Don't wait! Advertise! Tell all of your customers and prospects . . . regularly . . . monthly . . . often . . . how they can use what you sell . . . how it saves times and money for them . . . gives them thrills, satisfactions . . . how reliable . . . how good looking . . . how fairly priced . . . and you'll SELL!

We'll help you plan stationery, enclosures, folders, booklets . . . in which you can illustrate your product, show it in use, tell of its advantages, tell what users think of it . . . and SELL!

PRINTER'S SIGNATURE HERE

★ Take full advantage of this "subscriber privilege"—a series of build-your-business blotters offered to you at cost. You pay only for the two cuts (\$5.63 for the halftone, \$4.23 for the zinc—a total of \$9.86)—nothing for the layout, artwork, and copy, done for you by specialists in these fields.

The theme of the series is "Time Flies! Advertise!" A different sales angle is presented monthly in the copy. The same cuts are used for more than one blotter of the series, to utilize the force of continuity. This is the third blotter across which this handsome bird has flown to make graphic the flight of time. Order the cuts and start out with Blotter Number One.

First come, first served. If no other subscriber in your locality has ordered the blotters, you get exclusive use in your territory, and can start sending out Numbers 1, 2, and 3. Keep telling your clients and prospects what you can do.

Sales go where they are invited with cordiality. If the light of your talents is hidden under the proverbial bushel basket, business will fly right past you without pause. Printers work on advertising for others; the successful printer enlists its forces in his own behalf. We are making it easy for you. Why not send this series out to drum up business for yourself? It helps us keep the price low when you send a check.

# The Proofroom

ARE THE CONCERN OF THIS DEPARTMENT. QUERIES AND COMMENT WELCOME



By Hilda D. Bump

## APOSTROPHE S

We do a large volume of wedding invitations, but never yet have settled the problem of whether or not to use 's after the name of the church. Do you have a rule on this? Our customers seldom know—or even have an opinion on—if the apostrophe is used by their own church.

Why not try one of our favorite references, the phone book. This will not help, of course, if the church is not local. If not listed, you will be safe in making it St. Paul's Church (or whatever it may be) if it seems logical to do so.

We notice in our own telephone directory: St. Matthew's Church, St. Matthias Church; St. Peter's Church and St. Peter and Paul Church. (In the last name, we don't know why it isn't SS Peter and Paul Church. We would make it that way if we had no source material on it.)

The variety precludes the possibility of formation of rules. Try to learn the official name of the church involved. If it can't be done, use your own judgment.

## YOU'RE THE BOSS

Just a little point that I'd like your opinion on: Recently a publication came through our editorial department with the following title: "A Pronunciation Guide of the Cities, Towns, and Counties of the State of Washington."

I changed the "of the cities" to "to the cities." The boys in the composing room decided that I was wrong, and that it should read as originally submitted to me. Since I set the style and do the editorial work, it went through as "to the cities." But I would like your opinion on it. It's a minor point, but it's little things that turn your hair gray.

"Of" is used frequently in such titles, but what valid objection could be made to "to"? The implied title is "a guide to the pronunciation of the names of the cities . . ."

You gave *Proofroom* a gray hair or two (additional gray hairs, that is) in brooding over whether this "little" point might have some deep semantic significance, but that idea was dismissed due to lack of evidence. "Guide to" sounds better to us than "guide of."

## BEYOND THE HORIZON

I think you covered the horizontal and vertical situation pretty well in your capsule definition, but as long as you have asked for "clarification," I'll put in my six points' worth.

As an example, advertising, selling, accounting, and management all have trade magazines devoted to their particular interests. Each of the publications confines its coverage to its particular subject, but cuts across a varied field of business and industry to do so. This is the horizontal trade magazine. In a publication devoted to one business or industry, advertising, selling, accounting, and management, along with other subjects, are all covered from the viewpoint of their relations to its particular field. This is the vertical trade magazine.

*Printers' Ink* is a horizontal magazine. *THE INLAND PRINTER* is vertical.

If we must be classified, we'd rather be vertical than horizontal—except, perhaps, on Monday mornings. And thank you, kind sir, for your aid and interest.

## Half a Century Ago in the Proofroom

Can the word "onto" ever be used correctly?

There is no such word in a dictionary, and many persons insist that it is not a good word. Demand for its use does not seem to be imperative, but perfect analogy may be found in its support, in the word "into." No one ever thinks of questioning the correctness of "into," and from that point of view at least "onto" seems to be correct. It is a far better word than the unified forms "anyone" and "someone," which many people insist upon using.

This item—lifted intact from *The Proofroom* of the nineties, edited by F. Horace Teall—is offered for its historic interest only, and is not for present-day guidance

## A PERIOD AT THE END

Please tell me if the following paragraph is correctly punctuated, or if a period should follow Mr. Sherman: "A little sportsman's fair play will help greatly in this instance and besides will help your local game protector to build up a better public relations for the hunter," said Mr. Sherman, "please help."

Punctuation and capitalization should be "... for the hunter," said Mr. Sherman. "Please help." The plea for help obviously is a separate and distinct sentence.

(And we don't care much for "a public relations." Wonder how that a got in there?)

As a *Proofroom* friend wrote the other day: "It's anyone's English these days," meaning that we are not as hidebound grammatically as we once were. All the same, we should retain some logic and consistency in handling grammar and style. But this dissertation has become unsuitably solemn for an answer to your nice letter. The proper punctuation of your sentence just makes it easier on the reader—that's all. Readability is what finally counts.

## THE PROPER PRICE

I have just finished editing a book manuscript. When the printer saw the original manuscript, it was in such poor condition that he suggested the author give it to a proofreader editor to get it in shape for publication.

It was about as bad a manuscript as one can get. There were few pages with less than five errors, and a couple had more than twenty-five. I retyped about ten pages so the linotype operator could follow the copy. Both the author and printer were elated with the corrections made and the queries. There were many factual errors in the text the author had not noticed. Some of the figures were wrong in such a way that they would have spoiled the book had they gone through.

Here is my problem: How much should I charge for this reading and editing? I spent thirty actual clock hours on the book. I thought that at \$3 an hour, the author would be getting a real bargain. However, \$90 seems like a great deal. I think I should chop it down to \$75, and tell the writer and the printer frankly that this is less than the actual work came to, but that

I am doing it because I hope to do other books for them. I will read the galley proofs also. For them, I think I can charge a straight \$3 per hour because that will not take so long. Got any reactions or ideas?

Our first reaction is to wonder why the financial agreement was not worked out at the beginning of the deal. Submitting a bill for services after they have been rendered is risky business—risky because you may ruin a beautiful friendship and wind up penniless as well.

For expert services, \$3 an hour does not appear exorbitant, so your cutting the total to \$75 for the whole job is not unseemly. As to the reading of the galleys, why not charge the local proofreading rate? Frankly, we are out of our element in wrestling with your problem. In the few similar deals in which we have participated, the money angle was always a ticklish one. We invariably emerged feeling that we had gyped or been gypped. That's why we are finally emphasizing: Make the payment agreement before the work is accepted.

How about others expressing an opinion or airing their experiences in this matter? Most proofreaders are offered such work at one time or another. It is not easy to estimate. "Clean" copy can hide a lot of tattle-tale gray problems.

#### SIMPLE SIMPLIFICATION

Is *Proofroom* utterly opposed to simplified spelling? It would seem so, judging by such items as "Comes the Millennium" in July, and "Not Quarantined" in August.

To borrow the corny phrase, we believe changes in spelling should be (as they are) evolutionary rather than revolutionary—for practical reasons. We run across systems that would entail masses of people learning what amounts to a new language before the system would be useful. Although it brings out the reactionary in us to see *grafic arts*, we expect use of *f* rather than *ph* to cease startling us in time. And why did anyone ever stick *ue* at the end of *catalog*?

Aside from simplifications that do not simplify, it is a fact that consistency in simplifying spelling is almost unattainable. The Chicago Tribune has *frater* on its front page and we all know the word means a boat that hauls freight. Then in editorial space that might be used to reassure worried readers in a wobbling world, three inches of space are devoted to chiding proofreaders for overlooking the misspelling of *consensus*. What's the difference between *census* and *sensus*? The paper did not refer to the recent census as *sensus*. See what we mean (we will admit that we have made it as

difficult as possible)? Lucian Bernhard, the outstanding type designer, believes the reform should start with creation of a phonetic alphabet—"to supplant our cumbersome spelling with something faster and easier to write, print, and read—always provided, of course, that somebody will still be around."

*Addenda:* Our favorite calligrapher was posing at work for a newspaper photographer (or should we say a news *fotografer?*) while he wrote the word "calligraphy." He had just gotten past the *i* when the photographer stopped him with: "That's as far as you can go unless you want to make it *calligrafy*." So that's as far as "calligraphy" went in the illustration.

*Addenda II:* Once when we were young and callow, we wrote to a friend that we were becoming *sophisticated*. He replied that he wasn't going to worry about us until we learned to spell. No, it's not going to be easy to reform spelling.

#### HYPHEN AND STYLE

Must I use a hyphen (or two) with this phrase: a *pro rata assessment*?

No, ma'am. A foreign phrase used as an adjective does not require use of the hyphen. Too often hyphens are essential, so let's avoid them when we may with propriety. This rule is a matter of style.

## It takes more than a press

Just because you have a printing press, ink, paper, rollers, type, et cetera, does not mean that you are a printer. We must have skilled craftsmen who are qualified to man these presses. It takes a few years of experience and then some, under the instruction of those who have been employed in this kind of work and are able to teach those who are interested enough to go along with you. There are a lot of things that one should know and remember about printing and also new ideas are coming in every day to help with the present-day problems. You as a printer should be wide awake and get all of that information you can gather from craftsmen and those who have some connection with the printing trades. Get into a bull session, as we say whenever you meet with that old gang of yours, and exchange problems of the time.

The pressman should know all the proper adjustments of a printing press.

By Joseph Kovac

He should know what makes it print and why. Ink, paper, atmosphere (such as temperature or humidity), and light are very important in this business. Rollers, type, and that press can come in the picture, too. They get a lot of abuse in time as they will not last forever. Old Father Time eventually will get them.

Then you have those beautiful halftones and cuts mounted on that piece of wood. I wish I had a good solution for this. I could retire and start counting those millions on just that one item. With all of that patent base in the plant and other fine ideas and equipment you find that hunk of wood in your form. Something has got to be done about this. I hope some of you youngsters will keep your eyes and ears open and have this one on your minds, as there must be a better and just as cheap material we could use instead of wood for those

small cuts and halftones and those large ones, too. It should be something that will not shrink, swell, or warp—something that will stay put.

This printing press could stand on a good firm foundation, and leveled off so that there will be no binding on any part of this machine; all parts assembled right down to that thousandth of an inch. There should be no more vibration or bumping as that does not help register. We find some of these presses riding the form instead of the bearers. Then a slur appears at the back end of form and register is almost impossible, and wrinkles and buckles, and that bump at the front and back end of bed as the cylinder leaves the impression, and packing slipping workups all over the form. Type shows wear in several spots. This does not happen when an experienced craftsman is in charge and those over him understand printing and go all-out for him in the way of co-operation.

By EUGENE ST. JOHN

# the PRESSROOM

Questions will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request.

## BLURRED PRINT OF RULES

I would like to know if on the enclosed strip the blurred black lines are caused by the black ink application or by the varnish application. This problem came up in our print shop.

The blur in the print of the black rules is caused by ink which had piled up on the shoulders of the rules and finally was printed by transfer at the same moment the rules were printed. Other similar blemishes appear elsewhere in the form but they are more pronounced on the rules at a right angle to the form rollers.

This collecting of ink could be caused by the rollers set too low, by rollers expanding with heat and humidity—worse when using winter rollers in the summer—and would be aggravated if particles of roller composition had been cut out of the form rollers by the sharp rules to become mixed with the ink while printing. Examine rollers for cuts.

## NEED INK SUITED TO PRESS

We have an eight-page flatbed web newspaper press. Recently we have been getting very poor print. The pressman has tried most every adjustment and has come to the conclusion that ink may be responsible. Under separate cover we are mailing copy of paper. Please advise.

The unsatisfactory print might be caused by either worn packing, rollers which have outlived their usefulness, or news ink not suited to the perfector flatbed web press. The last seems to be the principal contributing factor. A special ink is required for his press, different from the ink used on sheet-fed flatbed cylinder press and on the faster roll-fed rotary newspaper presses.

## ROLLER CUT BY FORM

Recently we have had a good deal of trouble with our composition rollers. Sometimes after running them for only a few weeks, intermittently and on short runs, they develop small holes and later large chunks break out of the rollers. The rollers are badly swollen.

Possibly you are using winter rollers and should change to summer rollers. Of course, even summer rollers will swell from heat and high

relative humidity, prevalent in your location. The rollers may be set too low, or if set right when it is cool early in the morning, they may expand as the temperature rises, so resetting is indicated. Set the rollers to the ink plate of the press, testing by quarter turns. The roller should leave a streak throughout its length across the ink plate not more than a quarter-inch wide. The idea is to carry the roller as light on the form as possible consistent with good inking in order to keep friction at the minimum on a fast press.

How  
Penny Post  
Started

1c

## FAST JOB PRESS

We have been doing a great deal of printing of special very small envelopes. We have been running these on an automatic platen press and due to the fact that we cannot put more than a few hundred in the feeder we are not making out with them. Can you recommend a press that will run these envelopes and also other forms, as we do not have enough envelopes to keep it busy all of the time? We need a press that will average at least five or six thousand an hour.

You understand, of course, that on envelope printing you will be in competition with envelope printing presses that can print more than six thousand per hour. Such presses do not print the general run of job work. We have sent you the name of a press whose manufacturer claims it will meet the specifications you give. When writing to them submit a sample of this special envelope.

## INK FOR SPECIAL PROCESS

I am in need of some information in regard to a certain product once available to printers and will describe the situation in hope that you can assist me. First, please note the enclosed picture which is produced upon a paper mat following a process worked easily by anyone who can draw or copy. A photo screen plate is impressed in the mat and lines are impressed therein to produce a mat capable of reproducing the picture when cast in the usual way. I have been manufacturing the mats and offer them for general sale.

In the sample picture solid black areas, gray and white areas, plus the lines are provided. Through further development of the process I am expecting to offer a mat especially processed which will draw as easily as one would draw on paper alone. Special tools will be provided to make it possible for the artist to effect any shade from gray to solid black desired. This has been tested out and found satisfactory. However, there is one feature I would like to include and that is a process of making the blank or totally white areas easier to produce, a process now requiring either routing of the finished plate or build-up of overlays of cardboard glued to the mats.

Several years ago a salesman passed through who demonstrated a type of ink which he used to paint letters on a

—The Curtis Courier.

blank sheet of cardboard. On placing this card in a casting box and pouring a cast, he produced a printing plate upon which the letters were sunken. In the process of casting, the heat had expanded components of the ink without causing the letters to spread. This ink is exactly the product I need to go with my processed mats which will complete my offering to the public.

With such an ink, the artist could sketch where he wanted entirely white areas and no bothersome overlays or routing would be required. The addition of this process would make it possible for buyers of my mats to obtain any degree of tone desired from white to solid black and lines and shading effects. Can you supply name and address of ink described above, as you would probably know of it?

We are sending names of firms who were supplying this ink for use in the way you outline but as we recall it, the process was designed to produce solid black plates with mammoth lettering (intaglio) showing white. It is something else to carry this out in fine detail as you purpose to do. It is worth a try. Let us hear how it comes out.

#### MARGINAL LINES WEAR

We are enclosing a sheet taken from a recent run of a magazine we print and on which we have had considerable trouble in keeping the top and bottom lines of many pages from wearing down and getting black. We print this magazine on a cylinder press in 32-page forms. We would appreciate suggestions you have to end this trouble.

There are a number of possible causes: soft packing, loose top drawsheet (tympan), the packing swollen from atmospheric moisture, oil or other matter on the bearers, and cylinder overpacked because the cylinder bearers are not firmly riding the bed bearers.

If the bearers are clean, the packing principally treated manila with a tightly rolled top drawsheet, renewed if it swells from moisture, the most likely cause is cylinder bearers not firmly riding the bed bearers. The cylinder should be lowered to pinch tissue on the bearers on impression when this heavy form is printed.

#### LETTERPRESS DECALS

As it seems that there is no book on the letterpress printing of decalcomanias, perhaps you may know sources of information.

Special coated papers for letterpress decals are manufactured by the leading producers of gummed and coated papers. They can supply information in detail. Special inks for use on these papers in making decals are compounded by the leading inkmakers.

#### "GRASSHOPPER" PRESS

We would like to get some information on a "grasshopper" press. Do you know anything about it or where we might find out about it?

The rolling cylinder (oscillator) type of press, still in use on proof presses, was sometimes facetiously termed a grasshopper press. It originated in England as the Ulverstonian about 1854, being named after the native town of the inventor. In this country well known presses of this type were the Prouty country newspaper press and the Campbell oscillator. There were others not so well known.

The carrier delivery on a leading make of modern flatbed cylinder press is sometimes referred to as the grasshopper delivery as distinguished from the older fly delivery.

Modern two-revolution flatbed cylinder presses are fitted with drop guides, sometimes referred to as front drops or grasshoppers, designed to hold the sheet steady on the feedboard at the moment just before the front guides rise until

just after the grippers close on the sheet. These two drop guides act simultaneously.

Sometimes paper-cutting machine sticks are secured across on the two drop guides. The stick coming down across the edge of a sheet not flat at the grippers is a distinct feeding aid.

#### HOLLOW DIE-CUTTING MACHINES

For some time we have been searching for manufacturers of die-cutting equipment. We do a considerable volume in different types of die-cut gummed labels. We use the regular hollow die, cutting out pads of approximately 100 labels at a time. Our present equipment is rapidly becoming antiquated and the manufacturers thereof are no longer in business. Will you please advise us as to a source on this type of equipment? We have some information on the larger size die-cutting machines, generally used for box work or large sheet sizes. What we are interested in is the smaller bed size die-cutting machine.

Die-cutting machines for hollow dies—the modern way—are made in smaller bed sizes.

#### MAGNESIUM ALLOY PLATES

We read with great interest Ranald Savery's article on magnesium plates and were especially interested in the mention of dry offset, a process on which we have been seeking information. As little as we have been able to learn, it strikes us as the ideal solution for the letterpress shop desiring to get into the offset field. No doubt there are many problems we don't know about, but on the face of it, the elimination of the need for water solves the most important production problem that wet offset has to contend with. If you have any information which you can pass on, or if you can refer us to sources of information, we will be most grateful.

We have sent you a list of firms in close touch with developments in the use of magnesium alloys for photoengraving, first used in Germany as *Electron* metal, when because of military requirements it was temporarily more plentiful than copper and zinc.

Dry offset is employed to a comparatively limited extent as yet. It is a must in the bank stationery and similar fields of security printing where the paper carries safety tints made from water-soluble ink to prevent alteration.

The other field where dry offset has advantages is in printing by the offset process on rough, heavy stock, cardboard, and so on. With high-etch plates for dry offset, enhanced production at a saving in ink is possible.

So far, dry offset has not proved economical except on long runs such

## Answers

### to It's a Quiz

Here are the answers to the quiz on page 55. What is your score?

1. No; 6 per cent linotype depreciation per year or 17 years is all that the government allows. Type is 16 1/3 per cent, or 6 years.
2. By rams hitting pins in revolving cylinders, in code. Brushes then pick up electrical impulses and make the photographic shot from the revolving wheel, on the perimeter of which positive characters are placed.
3. Magnesium will save three-fourths the weight of zinc.
4. a—nu-i-sance, b—knowl-edge, c—han-dling, d—or-ches-tra, e—ex-pe-ri-ence, f—trag-e-dy.
5. None made for Stymie, Memphis, and Bernhard Gothic, but available for Spartan and Vogue.
6. Six colors on reproductions of oil painting and watercolor work.
7. Burnishing—rubbing with a steel tool—spreads the dot surface, making it print darker.
8. Send new type lines, which are inserted in place of the battered type on the battered plate itself.

as United States revenue stamps, safety paper, and such because unit costs per plate and running costs per plate are greater than for ordinary offset plates.

Zinc plates for high-etch dry offset are .015-inch thick and are etched .005-inch to .009-inch deep. Obviously such plates cannot be regrained and used again.

From tests already made, magnesium alloy metal has advantages in light weight, rapid etching, and the characteristic of hardening under repeated pressure. Any photoengraver can make the plates with current equipment and workers.

One objection to the use of relief plates with the present rubber blanket of the offset press is indentation of the blanket and rapid wear but it is hoped that research will develop a blanket with sufficient resiliency to recover from impression indentation and thus have longer life, possibly by a combination of materials as in the packing of high-speed newspaper presses.

#### PROBLEM IN THE ANTIPODES

We have struck a troublesome problem in the pressroom and are writing to ask if you could help with suggestions, or if you have had similar experiences. Enclosed is a sample of a pull taken from a job cylinder press, also blockmaker's proof. In comparing these, you will notice we cannot get anything like the detail in ours, and as the same thing happens with the other colors of the process print, the result of the finished job is entirely different. We have experimented with various types of packing, including rubber blankets, and have tried different makes of inks, but the results have always been the same. Extra impression will not bring it up, rollers and setting are okay, yet when the block is returned to the maker, he gets the same results as his first pull. We have tried the blocks on different machines of various sized cylinders and the result is very little different from the job cylinder pull. Overlays and interlays don't make any difference. We have found that the blockmaker's pull is taken at a very slow speed, turned over by hand, and pulled up on a rubber blanket. Do you think this would account for the differ-

ence? If so, can you suggest anything to bring our pull up to standard? The screen must be there, as is proved by their pull. This trouble crops up frequently and as yet we cannot find an explanation for it, so we would be obliged if you could help. This is not the worst we have had by any means but will give you an idea of what we are trying to find out. If you could let us have the following information also, we would be most appreciative: 1. Complete coverage of premakeready; 2. Ink advancement in the United States today: gloss, steam set, and so on; 3. Natural gas uses, in particular on rotary presses.

In this country the photoengravers pull proofs on precision proof presses of flatbed cylinder type and the cylinder is packed with the hardest paper of uniform thickness, treated (oiled) tympan manila. Rubber blankets are used to better advantage when printing on rough surfaced paper. Are you sure the blockmaker is not spoofing you? We have never heard of letterpress process color proofs being pulled with rubber blanket packing on coated paper. It is possible but not probable and certainly not the best practice. Over here we ask the photoengraver to submit proofs pulled with the inks on the paper to be used on the production press and without an overload of color.

Your trouble, however, is due entirely to failure to use a proper gradated cut overlay. While the solids, near solids, and halftones are printing, the lights and highlights are not. All that you need to do is to gradate your cut overlay to bring out the full value of the lights and highlights while retaining the present value of the heavier tones. This is accomplished better and quicker with a mechanical overlay. Make ready the yellow plate with green ink, the better to see what you are doing.

We are referring you to firms who can give you information in detail about the other subjects you mention, in printed form.

#### FEEDS WITHOUT GRIPPERS

In the February, 1950, issue of your magazine, in *The Pressroom*, there is an item entitled "Photographs On Envelopes." Mention is made of an offset press equipped to print an all-over design on the back of an envelope. It is stated that the press is of foreign origin but that there is a branch in Canada making the presses. If you can give us the name of the firm from which information can be secured about this press, it would be appreciated.

The press is made in England. The selling agent for the United States and Canada is located in Canada. The address has been sent to you.



#### EQUIPMENT SPECIFICATIONS

We are planning to buy a press for doing our magazine. It is a 6 by 9 magazine on 70-pound enamel and runs from 48 to 64 pages. It runs about 25,000 per month but with our new or larger equipment we believe it will soon run to 100,000. We have bought an automatic folder, gang stitcher with six stations, and a power cutter, so all we are worried about is the press. We are considering either a press which will take 8 pages or one which will take 16 pages at a lower speed of operation. On the latter we are worried whether the press which is rated as 24 by 37 form will take what is really a 25 by 38 form because of the regular numerous bleed pages heavy with halftones. The manufacturers say these presses take a 24 by 37 form, but some people who are trying to sell me some say it will take a full 25 by 38 form in chase with 4-roller coverage. I have looked at some of the presses and it appears they will take it. However, I have not tried them so I don't know what will happen when that large a form is put on. It looks like the cylinder is plenty large enough for that size form and also that all rollers will clear the form okay.

You doubtless know what experience has been along this line and can give me some accurate advice. About all our forms will be this size—that is, bleed a 25 by 38 sheet. Another company has a similar 3-roller press with the big high four-post suction feeder and they claim this too will bleed a 25 by 38 sheet. Also does the little comber wheel on the corner separators on these feeders mark the sheet on enamel paper? And does the side guide on the swing-back feeder mark the sheet? With my bleed cuts all around I wouldn't like this. Also I am wondering if running a capacity form would cause me trouble with the draw

sheet pulling off and ink distribution troubles. Can you give us some help?

There is some misunderstanding somewhere. There were four different models of this press and none was a 4-roller. Two were 3-roller and two were 2-roller. They will all take a 25 by 38 form and sheet, two of the models in chase and two, on bed.

With the present non-rub halftone inks you can forget about these feeders marking the sheet. There is no tendency for the drawsheet to pull out of the clamps with proper make-ready. The only problem with these 2- and 3-roller presses is the coverage of the form.

A halftone takes between 50 and 60 per cent as much ink as a solid and type 8 to 12 per cent as much ink as a solid on most stocks. You may approximate the probable ink coverage capacity on your work as follows: add the solid areas in the form in square inches; next add the halftone areas and translate these areas into solid (50 to 60 per cent); next add type areas to the two preceding areas (8 to 12 per cent solid) and the three areas combined shows what coverage is required.

The fairly good coverage capacity of a press is rated from 50 to 60 per cent of the inside chase area. Translate your coverage required area for solids, halftones, and type into total square inches. If your coverage requirement proves to be more than 50 per cent of inside chase area, you should view one of these 3-roller presses in operation on your heaviest form to make sure it has the coverage capacity you want.

#### RAISED LETTER PRINTING

Some time ago in an article of the German trade journal, *The Graphic Market*, the following was reported: "A foreign trade journal reports a new color, which, without using any smelting powder, lies plastically and with high gloss on the paper's surface, resulting in a printing effect similar to steel engraved work." We guess that the article is from your journal and think that you can name the producer of the said color in which we are interested. We would like to introduce it in Germany. We are also interested in colors which under application of smelting powder (thermo-printing) result likewise in printing effects similar to those produced on steel plate presses. We are interested in the machines used.

The article in question did not appear in THE INLAND PRINTER. No printing process such as letterpress, gravure, offset-lith, and collotype can give a print in high relief without auxiliary treatment such as dusting and toasting. The printed film is microfine in all of the above processes.

However, the silk screen process with squeegee and stencil can lay high gloss colors on the sheet in a thick film to yield the effect of steel die printing and embossing in a single operation.

#### AUTOMATIC CARD PRESS

Please send the name of the company which manufactures the automatic card printing press mentioned in June.

Any self-fed printing press may be used to print cards but you probably are referring to the multicolor card printing press. Name has been sent to you.

## Fundamentals of a printing press

By Joseph Kovac

Webster says a fundamental is a principle, law, or article which serves as a groundwork of a system or of some essential part.

To start out on this press problem, I would check up on the foundation. See that there is no chance of vibration at that point. Then we should check up and see how level the press is on this foundation. It should run freely and smooth. There must not be any binding, knocks, or bumps when in motion. All adjustments should be in order as a printing press precision is required. Precise, firm impression must prevail at all times for good printing. Then we need good type and plates, halftones, ink, paper, rollers, light,

right temperature, proper amount of humidity and oxygen, good lubrication, good makeready, experienced help by all means.

Keep the floors clean from all dirt and grease; waste paper should not be tolerated on the floor. That is just plain carelessness. Tools such as the wrenches used for press adjustments, brushes and cleaners, rags for cleaning and washup—all these belong to that category of essentials of a printing press. That fountain should not be abused. It should be cleaned up thoroughly at different intervals and get a fresh start. The fountain rollers

should turn freely even when set up for the least amount of ink that must flow from it at times.

The power that drives the press should be even and not vary as it sometimes does when everybody is on the line. We find that change very often when the day gang goes off and only a few presses are running at night time. You get more production just because of this change—at the same speed adjustment on the rheostat. This is very important when we must have close register. Uniform speed is best at all times. If you must run work at varying speeds, then put a mark in your work so variations can be noticed by others when they run into this change.

# A Guide to Selection of the Grade of Paper That Is Best Fitted to a Specific Job

*By Forrest Rundell*

• PAPER HAS CHANGED greatly since prewar times. Nomenclature is different, grades have been altered. Much information that was accurate and important in prewar days is of little use at present. In an effort to bring our information up to date the writer has been canvassing mill offices. His object has been to get facts that may help buyers to chose their papers to the advantage of the job.

To begin, let us state one fact on which all of our informants agreed. It is absolutely impossible to determine the printing qualities of any sheet of paper simply by looking at it. The mere fact that a sheet has a high polish does not mean that it will print well. The composition of coating plus the fact that it is highly polished may have lowered its receptivity to ink. Looking through the paper may give a clew to its formation but not to its folding strength. Looking at a small sample will not even tell whether a paper is perfect stock or a "second."

The best way to tell what a paper is like is to buy it by brand name. If a certain brand gives us the results we want, we can be reasonably certain of getting the same results every time we buy paper by the same brand name rather than by a cursory inspection of an unidentified sample.

## Two Main Classifications

So let us begin by looking at some of the characteristics the buyer can reasonably expect to find in the various grades.

Coated paper is composed of three basic ingredients: the body stock, the coating, and the adhesive which holds the body stock and coating together. Each of these varies with the practice of the different mills and with the effects they wish to produce. Likewise they vary with the methods used to apply the coating.

Methods fall into two main classifications. The older, still used for the better grades, is called "brush coated" or more recently "surface coateds." In this process the body stock is made on the Fourdrinier machine, run through the drying rolls, and then transferred to the coating machine. Here the coating is applied and smoothed by passing under a battery of vibrating brushes,

hence the name "brush coated." After drying, the paper is finished by smoothing in the calender rolls. This process gives a smooth, even surface and allows a heavy layer of coating to be applied.

Recent modifications have led to changes in the methods of applying the coating. In one of these modifications the coating is applied by flowing onto the web of paper. Then a razorlike blast of air equalizes the surface and cuts away all high spots and surplus coating. This is called the air blade method of coating. Still another method of coating does away with the brushes by applying the coating through the medium of rubber rollers. All three of the methods are used in making the best grade of coated paper and the new name "surface coating" has been applied to distinguish them.

In the second main classification of methods, the process-coated or machine-coated, the paper is only partially dried before being coated. While the paper is still on the Fourdrinier it passes through a bath of coating part way down the line of drying rolls. The excess coating is scraped off and smoothed by a blade called the doctor knife, and the paper passes down the drying rolls until it is dried. It is then finished on the calender stacks. This process saves money because it avoids the extra operation of coating on a separate machine. Paper produced is not as good because the method does not permit the application of so heavy a layer of coating. There is, however, a method of process coating being tried which involves the use of two coating baths on the drying line. This double coating permits the application of nearly as heavy a layer of coating as the surface coating methods.

Having described briefly the two best known methods of applying the coating let us go further in our description of the grades within these types. Back in the days of the N.R.A. the Government made every effort to standardize the different grades by number. Thus every mill turning out a number one coated was expected to make that grade to a

certain quality standard. Ditto number two coated paper.

Now the situation has changed. A mill has no Government standard to which it must adhere. It may make a top grade of coated which would have been labeled number one under Government regulations. Now it simply makes the best grade of paper it can commensurate with keeping the price within a range where it can be sold. Thus we find some mills making their top grade a double-coated while others stick to single coating. Of this more anon.

## Characteristics in Common

All have a common characteristic: the grade is the best printing sheet the particular mill has to offer. If you have a de luxe job to print either in black or color, this is the grade you want. If you are printing a halftone screen as fine as 150-line, this is the grade for you. But there are differences between top grades turned out by various mills and some of them are important.

The requirements of a coated surface are: that it be uniformly smooth but firm enough to contact all dots in a halftone; that it have an affinity for ink; that it hold the ink pigment upon the surface while permitting penetration, absorption, and drying of varnish; that it have a bright color; and that it flex reasonably well when folded.

In order to secure these attributes mills resort to a variety of body stocks and various coating materials, and different mixtures of adhesives. At least eight different coating materials are available, ranging from natural clay to expensive synthetic products. Likewise some six different types of body stock are used in various mixtures. And the glue used is ordinarily composed of different proportions of starch, casein, and latex. These components are mixed in various proportions according to the effect the mill wishes to secure. The trick is to get the best total results without using too large a proportion of the more expensive ingredients. The exact combination is a secret of each mill and gives each brand of paper the characteristics which cause it to differ.

The buyer need not concern himself greatly with the methods by

which the mills secure their effects. His problem can be simplified by learning a few brand names. For example, with the exception of one very large coating mill which specializes in long runs of catalog and magazine grades, all mills make a top grade of coated. One mill recommends the use of this grade when reproduction of "mirror-like exactness" is wanted, another calls the grade its "finest enamel coated," while a third relies on a long established and well known brand name. But all of the papers are the best that each mill makes. All are hand-sorted; that is, inspected by turning over the sheets in the piles sheet-by-sheet so that both sides are seen by the inspector. All papers in this grade are furnished after having been trimmed on all four sides.

#### **Printing and Folding Qualities**

One sharp difference occurs in these top grades. By using a strong yet smooth body stock with a type of coating that has a maximum capacity for flexing, the mills make a paper with a maximum capacity for folding. Other mills, however, believe that the best printing quality cannot be combined with folding quality. As a result they do not advise that their best grade be used on jobs which are to be folded.

Still another difference is furnished by the mills which double coat their finest paper. In making this grade a surface-coating technique is used. One coating is put on and then dried but not calendered. The second coating is applied, dried, and then calendered. Proponents of this method claim that it works much as the process of painting woodwork two coats. The priming coat furnishes a base for the finishing coat. In double-coating paper the first coat forms a smooth base. When the second coating is applied a smooth printing surface is formed without the necessity of resorting to harsh calendering. This method permits retention of a more absorbent printing surface. In addition, the lighter calendering leaves a brighter surface than the heavy calendering necessary to smooth single-coated paper to its greatest printability.

It is not necessary to remember all these features. Tell your paper salesman that you have a de luxe job to print and ask him what paper he recommends. Ask him to describe his paper. If it does not have the features you want, ask another salesman. Continue this process until you get the name of a paper having features that interest you and you will

get a brand name which you can order with confidence.

For printers who want a good paper without the de luxe qualities of the top grades, mills make a second grade. This is good paper. It will handle any printing assignment that calls for good printing without top-notch quality. The mill that recommends its top grade for "mirror-like exactness" suggests the use of the second grade where "pictorial accuracy" is required. And the mill that refers to its top grade as its finest enamel paper calls its second grade "especially well adapted . . . to black and white reproduction with sharp detail across the full range of tonal values." Mills do not advise using their second grade for screens finer than 133-line. An interesting variation from the usual procedure is that of the mill which does not recommend its top grade for folding qualities. This mill thinks its second grade is the best paper it makes for folding purposes.

For magazine and catalog work one mill makes a surface-coated in a still cheaper grade. Its recommendation for this paper is that it be used for pictorial subjects.

Switching to the process-coated or machine-coated papers we find that three grades are in common use. Here the top grade is on something of an experimental basis, often being made as a double-coated. And while the double-machine-coated papers approach the brush-coateds in printing quality they are still not equal to the second grades of brush-coating for color work. But this development will bear watching.

A mill manufacturing only machine-coateds lists its papers some-

what like this: It makes a magazine grade which will give satisfactory results for both black and color work. Above this it makes a special grade of machine-coated which is especially useful for fine magazine printing that includes good grade of color work. Below the regular magazine grade it makes another grade which is recommended for black and white printing. In this category results will be satisfactory but the paper should not be used for color work.

Machine-coateds usually are not hand-sorted. The customary procedure is to fan the pile at each corner and to take out any sheets that are seen to be defective. Likewise machine-coateds may or may not be trimmed four sides. Often it is satisfactory to trim one side and one end. Consult your paper salesman concerning the desired trimming.

#### **Machine-Coated Grades**

In general, machine-coateds take the place of papers which were formerly listed as from number three on down to number six. Machine-coateds lower than the standard magazine grades are made to a price and consequently are made on the Fourdrinier to save cost. Surface-coateds take the place of the number one and the number two. Papers which correspond to the number three grade are made either way. Some mills continue to use the surface coating for the best magazine grades. Others have gone over entirely to machine coating for this grade of paper.

Next month we will discuss other types of coated papers and some of their peculiarities.

### **there are reasons for being tidy**

**Tidiness is just good housekeeping—and good housekeeping prevents accidents. It does much more than this, however. It can help:**

**Morale: Tidiness in your plant makes you feel proud of it. Everyone likes working in a neat, orderly atmosphere.**

**Production: Everything in its place means efficiency of operation. Reach for your tool and it's there. Conservation of space, time, material and effort are accomplished. Efficiency means production.**

**Advertising: Would you relish a loaf of bread from a dirty untidy baker?**

**Fire Cost Reduction: Tidiness does away with safety hazards, lowers costs on insurance.**

**Remember: When no unnecessary articles clutter up a given space; when everything needed is there and in its proper place, that's good housekeeping! — The Safety Committee, Maclean-Hunter Publishing Company, Toronto.**

# OFFSET

## Testing Moisture Content of Paper

By Charles J. King

• "I DON'T CARE what your sword reads. That stock has over 5 per cent moisture in it and that is all that it should have. If we were to make that stock over tomorrow, we would make it just the same way because we know that 5 per cent is the correct moisture content for that sheet." In essence that is what one paper man said when informed that a lot of paper was too dry when received by a lithographer. Of course with the present paper shortage the mill representative knew that he was perfectly safe in taking this attitude. If this particular lithographer decided that he could not use this stock, the mill would have no trouble in getting rid of it, and the printer would be forced to wait perhaps months for a replacement.

### Think in Different Terms

Most paper men are, to say the least, more tactful than the one above, but for the most part they think in terms of moisture content and on that basis attempt to describe the suitability of a sheet for running under certain conditions of temperature and relative humidity. Some even go so far as to try to discredit readings taken with a paper hygrometer or "sword."

It is only natural that a papermaker should think in terms of moisture content or per cent moisture. In the papermaking process he attempts to control the amount of moisture in the paper at the dry end of the machine. At this point it is impossible for him to use a sword and tell at what relative humidity the sheet will be in equilibrium when it has reached room temperature.

The only means available to him at this time is to determine the actual percentage of moisture present through the use of instruments which read in these terms or by direct analysis of the samples taken from the machine. From reference tables based on the furnish which he is supplying to the beaters he is supposedly able to determine what

amount of moisture he is required to maintain in order to produce a sheet which will be in equilibrium with a given set of conditions of temperature and relative humidity. Apparently figures in these charts often play tricks on the papermakers, and stocks made according to them do not always come up to the expected requirements.

### Stability of Sheet of Paper

The lithographer is not the least bit interested in moisture content as such. He is only interested in the stability of the sheet under press-room conditions. Ordinarily it would be impractical if not impossible for him to determine the moisture content of the paper he receives in his plant, and if he did attempt to do so the information would be of little value to him in determining whether the stock would curl or go out of register on successive trips through the press. As a result the sword is the only instrument he can use to give him this information. In previous discussions in these columns mention has been made on several occasions of the inaccurate behavior of hygrometers which are actuated by expansion and contraction of membranes and similar materials that shrink or stretch as they take on or lose moisture. It has been pointed out that in most instances these elements behave to a greater or lesser degree in much the same manner as paper, and like paper do not always return to their original dimensions when returned to an atmosphere corresponding to that from which they were originally taken. This is especially true when they have been subjected to extremely different conditions that bring about excessive expansion or contraction.

There are two types of swords both of which are essentially hygrometers of the type described above.

One of these, manufactured by Cambridge Instrument Company, is a direct reading instrument and like most hygrometers is graduated to

read in per cent *relative humidity*. It has two pointers, one controlled by the expansion and contraction of the moisture-sensitive element in the "blade" of the sword; and the second, which may be set to any point on the dial by the operator. In use, this second pointer is intended to be set to correspond to the reading of the relative humidity of the room as shown by the other indicator, and then when the blade is inserted into the pile of paper it will indicate how much drier or wetter the stock is than the room condition. There is an adjusting screw to be used to correct the reading of the instrument should it be found to differ from the true relative humidity reading of the room.

### Use of Cambridge Sword

This sword appears to be preferred by paper mills since through its use it is a simple matter to state a figure intended to indicate the relative humidity with which the paper is in equilibrium. However, one mill found that in order to be able to depend on the readings from this type of instrument, it was necessary to have three of them, each kept in a separate constant humidity cabinet when not in use. With three swords maintained at three different humidities, paper in equilibrium with any practical relative humidity could be tested with one or the other of the swords without requiring excessive expansion or contraction of the moisture-sensitive element. An early user of this instrument found it necessary to break the seal on the dial case in order to make possible the necessary adjustment required to compensate for the wide variations in relative humidity and bring instrument into calibration.

Thus, although the Cambridge sword does give direct readings in terms of relative humidity, these readings are only an indication of the difference between the condition of the room and the stock unless the instrument is recalibrated each time

extremes of relative humidity are encountered; and for very accurate work it should be done each time the sword is used if the true condition of stock is to be expressed accurately in terms of relative humidity.

#### L.T.F. Paper Hygroscope

The Lithographic Technical Foundation's paper hygroscope, on the other hand, was not designed as a direct reading instrument. Its original purpose was to show merely whether the paper was drier or more moist than the surrounding atmosphere. As a result it was made with a dial which could be turned through 360 degrees to make possible its setting to any position in which the indicator might be pointing at the prevailing room condition. Since the primary purpose of the instrument was to determine if the stock would go out or stay in register as it passed through the press there were no figures on the dial. Instead there was a center mark which was to be set to indicate the condition of the room, and on either side of this mark three black marks equally spaced from each other and the center mark. Between the first black mark on either side of the center there was a red mark. By referring to tables furnished with the sword it was possible to determine approximately how much sheets of different sizes would go out of register in going through an offset press, once the amount of deflection of the needle to the left or the right of center had been determined. Although in some instances this sword may have been used for the purpose described above this information was of little help when the lithographer tried to describe the condition of the paper as received. The question was always, "How dry (or wet) is it?"

It was possible to give him this information from the sword reading but only by a very indirect method. Actually these black marks on the paper hygroscope did correspond to differences of five per cent in terms of relative humidity (and the two red marks on either side of the center mark to 2½ per cent), but this was not readily apparent from the Foundation's literature explaining the use of the instrument. Aside from determining how much a sheet would go out of register the greatest emphasis seemed to be placed on using the instrument as a means of determining the percentage of moisture in the stock rather than the relative humidity in which the stock would be in equilibrium. It was only by referring to a table of moisture

content figures whose "values . . . represent average offset paper containing sulfite and soda pulp," that other figures could be determined.

In recent months these dials have been changed to read differences in relative humidity and the owners of the older instruments can also have theirs changed to read this way. Another fallacy in the original instructions furnished with this instrument is the length of time following the insertion of the blade into the pile at which the reading should be made. These instructions state, "After one minute note the position of the pointer." For accurate determination of the equilibrium point of the stock the reading should not be made until the pointer has come to rest, and the length of time required for this to take place varies considerably with the differences which exist between the condition of the room and that of the paper.

Since the L.T.F. instrument, even when equipped with the new type dial chart, measures differences in relative humidity rather than the

actual humidity, conditions under which the paper would be in equilibrium must still be determined by an indirect method. First the relative humidity of the room must be determined accurately. A hygrometer of the wet-and-dry-bulb type should be used for this purpose and the wet bulb fanned prior to and at the time the readings are being made. The most convenient and perhaps the most accurate instrument of this type is the sling psychrometer which is whirled to provide some circulation of air around the thermometers.

#### Air Conditioning Varies

It is not always safe to presume, because the instrument is kept or being used in an air-conditioned room, that the reading of the room is at the average condition which the equipment and controls attempt to maintain. Many types of air-conditioning units "cycle" and although recording charts may appear to be drawn with a compass, differences of as much as 5 per cent

#### ANOTHER IN OUR SERIES

### A. Horace Kelley, Jr.



#### OF TOPFLIGHT CRAFTSMEN

AT sweet sixteen, A. Horace Kelley, Jr., became a printer. All he had to do to earn his \$1-a-week wages was work fifty-four hours. This auspicious beginning in the trade was made in 1911 at Decatur, Alabama.

For the following nine years he worked over the South and Southwest as printer, pressman, linotype operator, reporter, editor, and in related activities, with time out for World War I while he served the cause of Democracy in the infantry.

With N. C. Jamison as partner, in 1920 he organized the firm of Kelley & Jamison, specializing in advertising typography. By 1946, when he sold his interest, the plant was one of the largest and most successful trade plants in the South. He is still connected with the printing industry.

Interested in union activities, Kelley has been a member of the ITU for thirty-four years. At twenty-one he served as president of the local at Anniston, Alabama. Later he was editor for four years of *Memphis Labor Review*, the official AF of L labor paper in West Tennessee.

His church is one of his main concerns. He serves as a steward in the Methodist church and sings a lusty bass in the choir.

Mr. Kelley is an enthusiastic member of the Memphis Club of Printing House Craftsmen—a regular attendant, one who can be counted on to co-operate in its activities. He has served as president for two terms of the local club, as well as holding other offices in it, and has appeared on programs at International conventions and district club meetings.

above and below the average relative humidity may exist for a matter of minutes. Likewise it is unlikely that the average conditions are maintained uniformly throughout room, and proximity to a running press may make conditions considerably different.

While the humidity of the room is being determined, the sword will tend to adjust itself and by a few gentle waves of the blade the needle will be found to come to rest at the correct point for the condition of the surrounding area. The setting is then made by turning the dial so that the center mark is in line with the pointer. Since the humidity at which the center mark is set is known, the deflection of the pointer caused by the condition of the stock when the blade is inserted into the pile will show that the paper is in condition with a relative humidity that is greater or less than that of the room.

A method which this writer prefers to the one above is to set the center mark at a point which corresponds to a relative humidity of 45 per cent. This may be done by setting the dial so that the pointer corresponds to a reading as many percentage points above or below 45 per cent as the wet-and-dry-bulb hygrometer indicated the room to be. For example: If the true reading for the room was 50 per cent the dial would be set so that the pointer would indicate 5 per cent on the wet side. If the true reading of the room was found to be 35 per cent the dial was set to the second black mark or 10 per cent mark on the dry side.

#### Obtaining Humidity Readings

The selection of 45 per cent was arbitrary and any other figure can be used just as well. However, with only three marks on either side of the center mark, the range of the instrument is limited, and the likelihood of the condition of the paper falling within the range is rather doubtful. By using 45 per cent for the center mark both room conditions and the condition of stocks from 30 to 60 per cent can be measured accurately. However, if room condition is over 60 or under 30 some other point must be selected in order to accurately read the condition of the paper. The selection of the room condition as the center point is all right as long as it is in the range to make possible a true reading for the paper, but unless the room is air conditioned there will be times when this is impossible.

Since it is only possible to obtain humidity readings by the indirect

## HOW DIRECT MAIL Saved a Business

"Direct Mail Saves a Business" was the title of a brief but value-packed report sent by the Direct Mail Advertising Association to its members recently. It is of value also to printers, who might use it as an argument the next time they are faced with a customer who thinks he must curtail expenditures for printed sales promotion.

In essence, the true story concerns an advertising agency man faced with the problem of a client who announced he was closing up his manufacturing business because he couldn't maintain sales volume. Acting quickly, the agency man devised a selling campaign, one of the key elements of which was a printed direct mail promotion. With the co-operation of a typesetter, a lithographer, and a binder, a rush job of copy writing, artwork, composition, printing, and binding was completed in forty-eight hours, and the promotion piece was mailed to retailers.

As a result of the promotion, which included publicizing an improvement in the product to be sold, DMAA reports: "The manufacturer is now hiring more workers, training operating teams in his methods, ordering additional machinery, looking for another factory, and is planning a general expansion."

The moral? Printed promotions pay their way—and more.

method when the L.T.F. sword is used, it might appear that it is the less desirable of the two instruments. This is not the case. Once the operator has become accustomed to that sword the indirect method is just as simple and every bit as accurate as the direct. When the 45 per cent setting is used at all times a very interesting observation can be made. Over a period of time during which the instrument has become exposed to rather large variations in humidity, the needle will be found to point at almost every conceivable

angle when registering 45 per cent. Although the normal position for the needle when the element is conditioned to this humidity may be considered to be parallel to the blade of the sword, it will vary from time to time to more than 90 degrees in either direction. Thus the necessity of checking it each time it is used becomes apparent.

With the direct reading instrument there is a tendency to assume that the reading is correct and go ahead and make readings from time to time without checking the instrument against a wet-and-dry-bulb hygrometer. Furthermore, it is considerably harder to calibrate, yet it is subject to the same variations as the L.T.F. instrument. These are not as apparent since the graduations on its dial are much closer together, hence the variations do not appear to be of as great magnitude.

Both instruments are capable of giving accurate readings when used correctly. On innumerable occasions this writer has been required to check the readings obtained with one instrument against those taken with the other. Whenever both have been standardized with a sling psychrometer just prior to making the readings, the differences have been negligible. In most instances these checks have been made necessary only because of the failure of owners of the direct reading swords to re-calibrate them frequently enough.

#### Preconditioning Paper Stock

There is still much to be found out concerning paper and its behavior in offset printing, but there at least one fact is known: the paper must be in proper condition for the temperature and the relative humidity under which it is to be run if curling, wrinkling, and misregister are to be reduced to a minimum. It is too bad that the swords are the only two instruments at present which can give any indication as to how the stock will behave. In practice this means that preconditioning stock to a definite set of conditions of temperature and relative humidity is the only way in which good press performance can be assured. It also means that the only method the lithographer can use in designating the desired moisture content of paper is to tell under what conditions he expects to run it. This of course means that he must have some means of controlling the conditions in his pressroom. Moisture content figures as such mean nothing to the lithographer even though the paper-maker must use them.

# Offset / ...

## QUESTIONS AND ANSWERS

Send in your queries on any phase of lithography for answer by Charles F. King

### RUBBER PLATES

I understand that you have had or will have an article in THE INLAND PRINTER on the subject of rubber plates for offset. Would you be so kind as to tell me the issue that this was or will be in? We are much interested in the subject.

Evidently the article to which you refer is an item printed in this department in the March, 1950, issue. This was in answer to a question concerning the use of rubber plates in offset printing. At that time I stated that the only use to which I knew rubber plates were being put in offset printing was: When changes of a line of type or two are required during a run, or where a number of different imprints are needed, a molded rubber plate may be positioned on the blanket. A brief description of how this is done was given.

### SMALL PLANT OPERATION

Have you ever run an article which covers details in the efficient operation of small printing plants? I realize that this is a rather vague question.

Our plant is a very small one, consisting of a blueprint and offset printing department. In the latter, outside of our camera and developing means, we have one small Webendorfer, size 17 by 22. Our problem is to keep the press going continuously, or at least as much as possible. I would like to know what percentage of the total work time the press should be busy to be reckoned as efficient operation. Our press is busy something like five to six hours per work day; the one in charge has other duties to perform. We are wondering if in other plants it is possible for the press to be busy the whole eight hours and if so, how is that result obtained?

During the time I have been connected with the Offset Department of this magazine we have never published an article such as the one which you describe. Frankly, I do not know how to go about writing one. From time to time, however, references have been made to steps which should be taken to iron out

some of the irregularities in press operation and reduce idle time. It may seem peculiar to you that this problem is not limited to small one-press shops but it often continually plagues even the largest of them. Sixty to seventy-five per cent operation would not be considered to be too bad in quite a few shops, but of course all of us are always striving for 100 per cent. One of the peculiarities of the lithographic business is that it is possible to make a very good profit from a minimum of press hours. This is due to the nature of the process, the speed of the press, and the amount of preparatory work which is done within the shop. Since the profit on the job is figured on the total cost, presswork may be the smallest item, hence the least profit will come from it.

The owner of the shop has two methods by which he can approach the problem. He can start out with the idea of selling work to fill his press up to the full quota of hours per week and build the rest of his organization to fit that schedule. He may have to hire additional help for stripping and pasting up, and may even be forced to put on a second shift on the camera or buy a new one. All this depends on the length of the runs and complexity of the work handled. I once saw a shop with four small presses which had three paste-up artists, a cameraman and helper, twelve strippers, and eight men in the plate department. With all this crew it was not unusual to have presses standing waiting for plates. To this shop a run of 10,000 sheets was something unusual, and runs at times were as low as seventy-five. Quite naturally the profit in this shop could not have been realized from the presswork.

The ideal setup is to have enough business with relatively long runs to balance out the short-run work, or perhaps better still, repeat business where the plates can be saved from run to run and put on whenever

there is some idle time. It is seldom easy to find such business, but neither is it always easy to find work of any kind to keep a shop operating at anywhere capacity.

I do not know whether I have been much help in this instance or not, but in an industry where such a wide variety of work is done it is impossible to make any definite statements regarding the percentage of idle time allowable. In some classes of work paper may constitute 60 per cent of the cost of the job, presswork 35, and the balance go for plate-making, camera, cutting, and other expenses. In this class of work idle press hours are exceptionally important. In other types of work the paper and press time may be less than 10 per cent of the cost of the job. If you are making a fair margin of profit on the dollar volume of business which you are doing, I would not worry too much about the idle press time.

### BACK TO OFFSET

Answers to these questions will be appreciated: What is the present address of the Lithographic Technical Foundation? What information is now available about bimetal and trimetal plates? Characteristics and sources? Are any of the fluorescent inks usable in offset? I am returning to offset work after some years in another field, and have a lot to catch up.

The executive offices and the education department of the Lithographic Technical Foundation are located at: 131 East 39th Street, New York 16, New York. The research laboratories are at: Glessner House, 1800 South Prairie Avenue, Chicago, Illinois.

Regarding the question concerning multmetal plates, there are three or four of them now on the market. Information about their use and the methods of handling them can be obtained from the three ink companies which are at present distributing them. These companies are: The International Printing Ink Company, Fred'k H. Levey Company, and the Sinclair & Valentine Company. If there are plates available other than those marketed by these companies the fact has not been called to my attention. There has been considerable information printed in the trade press over the past few years concerning the use and behavior of the various types of plates, but I personally believe that the representatives of these companies can acquaint you with their products in a way that will be better than any information which you can gather for yourself.

The question of fluorescent inks is one which first requires some definition of terms before an accurate answer can be given. For one thing considerable confusion exists in the minds of many people concerning the words *fluorescent* and *phosphorescent*, and it is no wonder. The fluorescent materials glow only when activated by some source of light and cease glowing when that source is removed. Many phosphorescent materials also must be activated but they continue to glow after the source has been removed. Since the afterglow of a material may be of long or short duration or of high or low intensity, the actual difference between the two is a matter of time and degree, and this has been rather arbitrarily established to fit into practical application. To the best of my knowledge there have never been any phosphorescent inks which were suitable for offset work placed on the market. Glow-in-the-dark printing is generally produced by the silk screen process. Effective uses have been made of it.

True fluorescent inks are most frequently activated by ultraviolet or the so-called "black light." Many strange effects can be obtained from inks of this type. Novel advertising pieces have been produced through their use. During the war, maps

printed with fluorescent inks could easily be read in complete darkness when illuminated with the invisible ultraviolet light. This type of ink can be used in offset lithography. In fact, most of the maps were run by this process. Not all of the available fluorescent materials are suitable for making offset inks.

#### **Daylight Fluorescence**

In the past few years a new type of fluorescent printing has made its appearance in outdoor advertising. This is what is known as "daylight fluorescent" printing. Most inks are colored because they absorb from the white light all of the colors in the spectrum except the one we see. Thus a red ink absorbs all of the colors except red. Daylight-fluorescent inks are activated by the daylight and instead of absorbing the other colors and reflecting their specific color they actually generate the color or light of a certain wavelength. This fact accounts for their greater brilliance. To the best of my knowledge no inks of this type have ever been produced suitable for use in offset lithography. They are best adapted for silk screen printing. Thus the only kind of fluorescent inks for offset lithography are those which must be illuminated by an ultraviolet lamp.

#### **PAPER PLATES**

Can you tell us where we might get paper plates for a 34 by 29 Big Chief Webendorfer?

This question appeared in this department in the June issue and readers were asked to supply information they might have concerning it. The following are replies which have thus far been received: From Robert J. Lefebvre of the Government Printing Office, "Just a note to inform you that there is a plate available for drafting which can be printed also on the 22 by 29 Webendorfer and on 22 by 34 presses. I wrote an article on this subject in the April, 1950, *National Lithographer*. The manufacturer is the Celloid Litho Plate Company, Chicago."

From C. H. Van Dusen, Jr., Chief Chemist, Addressograph-Multigraph Corporation, "In June issue of THE INLAND PRINTER somebody writes in to ask whether or not direct image plates are available for use on the 23 by 29 Big Chief. Ordinarily we do not sell paper plates for presses of this size but experimentally it might be interesting to see what results could be obtained."

I hope that the above replies will give the questioner the information he desired and wish to thank these two gentlemen for their promptness in forwarding this information.

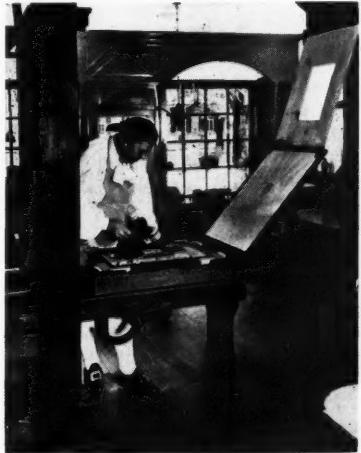


Colonial Printing Office in Williamsburg

## Williamsburg reestablishes 18th Century Printing Office



18th Century Press in Operation



ON JULY 25, a colonial printing office was formally opened in the restored colonial city of Williamsburg, Virginia—two hundred and twenty years after the establishment there of the first permanent press in Virginia.

The office is manned by August Klapper, clad in authentic eighteenth century dress. An able modern printer from Philadelphia, Klapper has had to relearn his trade in terms of archaic techniques. He is on hand daily to turn out printing as well as explain procedure to visitors.

Principal equipment is an English Common Press, reconstructed by hand from contemporary eighteenth century

designs. Press, type frames, imposing stone, horse and bank table, wetting trough, and all other pieces have been authentically designed to be in keeping with the setting, by Ralph Green, Chicago engineer who is an expert on colonial printing equipment. A special exhibit consists of three rare matrix punches cut and used by William Caslon. These were presented by Harry Porte, Mergenthaler Linotype Company.

The printing office is one of eight free craft exhibits where handicrafts of colonial days have been re-established in Williamsburg, with workmen in eighteenth century dress, using the tools and processes of two centuries ago.

## SIMPLE AND TIME-HONORED TESTS OF PAPER

● TIME WAS when the papermakers dipped a knowing finger into a beater, scooped out some of the pulp, tasted it, and unqualifiedly forecast the exact quality of the still embryo sheet.

Scientific instruments now guard paper's manufacture from slasher to skid. But until someone comes forth with a vest-pocket Mullen tester or a wrist densometer, empirical tests not unlike those of the old beater-hands continue to "second" the lay judgment of many a paper user.

Here are a few of the more common rules o' thumb. They are by no means conclusive, may in some instances be even unenlightening. Rather, they are simple, quick, and practical guides to qualities and comparisons, guides that may be useful in the not-so-technical confines of the print shop, the advertising agency, or the purchasing office.

*For strength.* Nothing has been developed to beat tearing a piece of paper to try its internal strength. Compare the ease of separating the newsprint fibres from the resistance of a good S. C. sheet; little doubt remains about which will stand up better to wear and tear.

*For sizing.* Dampen a portion of the paper with water from the nearest cooler or with your tongue. A well-sized sheet will hold the moisture on the surface.

*For opacity.* Place two sheets against a dark background; that with the less "see-through" has the higher opacity.

*For finish.* Facing a strong light hold the paper horizontal and level with the eye and look along the surface. Examine it for "evensidedness" (identical finish on both sides). Repeat the foregoing with a magnifying glass to discover fuzz and lint. A little abrasion is sometimes needed to make the fuzz stand up.

*For color.* Compare the sheet with a known sample. A color's light-resistance can be determined by affixing the paper to a sunny window, first folding it so that part of it is shielded from the light. After reasonable exposure, check the exposed part against the protected part for fading.

*For grain-direction.* There are numerous ways to determine grain-direction. One is to tear the sheet twice, making the second tear at right angles to the first; the grain direction lies along the tear that's the easier, the straighter, and the cleaner. Another is to crease the paper, again at right angles; the fold

that cracks less and appears more even parallels the grain. A third method is to cut a disc of paper, dampen one side and let it curl into a tube; the tube's axis denotes the grain-direction.

If all else fails, cut two strips of the sheet at right angles to each other. Lay the first strip on top of the second, then the second on top of the first, holding them horizontally by one end; the grain of the strip that bends the more and sags the farther from the other lies across its length.

*For coating.* To distinguish a true, coated sheet from an imitation, rub the surface with the milled edge of a silver coin; a black mark will appear if the paper is a real art. Or lightly scrape the surface with a pen-knife or nail-file; powder will appear if the paper's really coated.

To judge the fastness of coating dampen the ball of the thumb and press it heavily into the surface; a good coating will not stick to the thumb when it is quickly pulled away; if the paper's poorly coated the coating will come off.—John A. Burkholder, condensed from Provincial's Paper, Toronto.



● M. Luther Turnbaugh of Loysville, Pennsylvania, turned his boyhood hobby of printing into a business of handling printing machinery and supplies. In the mellow mountains near Loysville, tucked beneath the hills of pines and oaks, surrounded by the fertile farm lands sits the large, unpretentious white building which houses his collection of old and new supplies.

When he began his business in 1931, any new business seemed doomed by the generally doleful aspects of financial undertakings. To bring into this rural section the presses, cutters, cabinets, stereotype equipment, round-cornering machines, paper drills and punches, iron and wood furniture, type, and supplies seemed to make the venture completely foolhardy. Turnbaugh doggedly bought and sold.

In spite of pessimistic prophecies, the business prospered. With his sales showing a sturdy rise, many buyers suggested he move the business to a town. Re-establishing himself in a village or city would mean increased overhead, they agreed, but would be a great convenience for Turnbaugh and his family. Mrs. Turnbaugh favored a move to town,

too. At the moment of decision, a medical examination revealed that he needed several years' treatment in a sanitarium for tuberculosis.

While Turnbaugh was undergoing treatment, Mrs. Turnbaugh tucked away her dream of the ease of city living and carried on the rigorous life of being both farm-wife and manager of Turnbaugh Printing Service. After his return home in good health once more, the couple decided to keep the business in its rural setting. It was doing well regardless of its almost hidden location, and the country life would be better for him. If the world wanted to buy a press from him, it would have to make a trip to the country.

And, having built a better business, the world did beat a path to their mountain door. Turnbaugh has shipped presses to India, South America, Africa, Newfoundland, the Philippines, and Puerto Rico.

This country supplier prints his own *Printers' Bargain News* to distribute to printers throughout the country. Everything listed in the *Bargain News* is to be seen in the huge stockroom, and almost anything one may need in printing supplies is there for sale.

## OFFERS AID TO GOVERNMENT

Technical and manpower facilities of the Lithographic Technical Foundation have been made available to the United States Government for assistance in meeting augmented defense requirements. In letters to nine war agencies, Wade E. Griswold, L. T. F. executive director, stated that the Foundation was ready "to help expedite and make more effective the serious emergency job for the country which has been thrust upon you."

Government agencies receiving the letters were Coast and Geodetic Survey, United States Navy Department, Engineer Research and Development Laboratories, Wright-Patterson Air Force Base, Bureau of Aeronautics, National Security Resources Board, Army Map Service, Bureau of Ships, and Aeronautical Chart Service.

As a part of the proposal, the agencies were invited to send representatives at any time to attend meetings of the research committee of the Foundation in order that they might keep in close touch with research being done. Such attendance, the letters suggested, "might be of help in some of the problems you face."

## NEW YORK FIRMS COMBINE

A merger of the facilities of two of the leading printing establishments in New York City was announced late in August. Companies involved are Publishers Printing Company and Rogers-Kellogg-Stillson. The two firms will combine their manufacturing, production, and sales activities in the plant of Publishers Printing, where additional space has been acquired. It was understood that the companies are retaining their own individual business structures under their separate names.

From an operational standpoint, what the merger accomplishes is formation of a two-process plant, very large in size, and with the latest equipment. Publishers is a letterpress house, among the largest in the New York area. Rogers-Kellogg-Stillson, while a combination plant, has been emphasizing its lithographic facilities during the past few years. All of its offset equipment and some of its newer letterpress equipment will be moved into the combined setup.

## NEW GOSS PRESS PLANT

The first unit of a \$4,000,000 plant for The Goss Printing Press Company, manufacturer of web rotary printing presses, is expected to be completed in May, 1951. The modern plant will be built in Cicero, Illinois, on a twenty-acre tract. The site has about 660 feet of frontage on the Illinois Central railroad western division right of way.

The first unit, with 200,000 square feet of floor space, will be one story high and used for light machining operations and storage. R. C. Corlett, president of the company, states that the unit "is not an expansion of present facilities but merely the replacement of



old buildings erected between 1890 and 1900" at the present works. When the building program is completed, it will comprise both light and heavy machine shops, assembly areas, erecting bays, and general offices. The new plant will cover 500,000 square feet of floor space and have a parking area for 400 cars.

Goss employs approximately 2,500 people—1,300 of whom work in the Chicago plant. There are about 600 in the Battle Creek, Michigan plant—which manufactures presses for medium and smaller sized newspapers—and an equal number in Goss Printing Press Company Limited of England, a subsidiary with the factory in Preston, Lancashire, and offices in London.

## Conventions

What — Where — When

**Direct Mail Advertising Association.** Roosevelt Hotel, New York. October 4, 5, 6

**American Photoengravers Association.** Chalfonte-Haddon Hall Hotels, Atlantic City, New Jersey. October 9, 10, 11

**Screen Process Printing Association.** Hotel Gibson, Cincinnati. October 22, 23, 24, 25

**Inland Daily Press Association.** Congress Hotel, Chicago. October 23, 24

**National Association of Photo-Lithographers.** The Shoreham, Washington, D. C. October 25, 26, 27, 28

**New England Mechanical Conference.** Hotel Statler, Boston. October 28, 29

**International Association of Electrotypers and Stereotypers.** Bermuda cruise aboard the Queen of Bermuda and at the Princess Hotel, Bermuda. October 28, 29, 30, 31, November 1, 2, 3

## TEACHES AT CARNEGIE

Bror Zachrisson, director of the Graphic Institute, Stockholm, Sweden, is joining the faculty of Carnegie Institute of Technology in the graphic arts education division as a visiting professor during 1950-51. Mr. Zachrisson, recognized as one of Sweden's leading authorities on printing, graduated from Carnegie in 1928, and holds a B.S. degree in printing management. He is also a graduate of Gothenburg University.

As director of the Graphic Institute in Stockholm, he has operated a program of instruction similar to that of Carnegie's school in printing management. Prior to that position, which he assumed in 1943, he had been associated with Esselte and the Victor Petterson Printing House.

Proficient in the English language, he has written three technical books on printing in that tongue, as well as several more in Swedish. At one time he worked in the production department of Doubleday & Company, New York. For the past year he has served as a special adviser to the U. S. Military Government in Germany on education and research in the graphic arts.

## TO SPONSOR PRINTING EXHIBIT

American Institute of Graphic Arts has issued a call for entries in its 1951 Printing for Commerce Exhibition, which is scheduled to open in New York on January 29, 1951. A committee has been formed, headed by William H. Walling, of Rogers-Kellogg-Stillson, New York City, which will appoint the exhibit jury and arrange details of the competition.

AIGA's commercial printing show, aimed to stimulate use and production of fine printing, was resumed this past year for the first time since the war. The 271 pieces in the exhibition of 1949 printing have been touring the country following their initial showings in New York and at the Library of Congress, Washington, D. C.

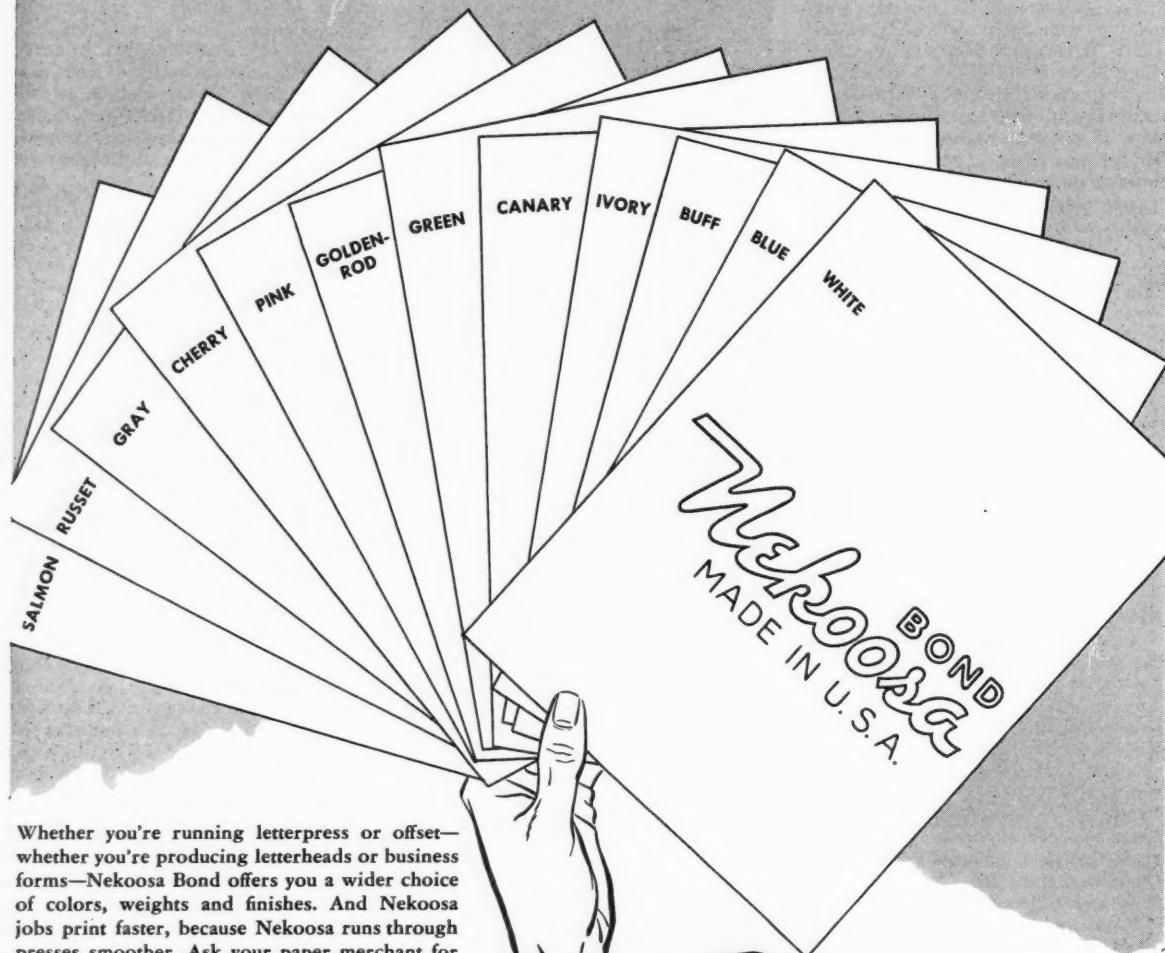
## "FEAR BUYERS" REBUKED

Fear buying and ordering beyond normal needs was blamed for the tight situation in the paper field that reached a peak in August. E. W. Tinker, executive secretary, the American Paper and Pulp Association, issued a statement in which he laid the responsibility for the situation directly on some buyers who, he said, were creating artificial shortages by unjustified tactics.

Production of paper and paper board, Mr. Tinker declared, was running well ahead of the normal peak demands. He cited the rate of production for the first half of 1950, which indicated an output of 23,000,000 tons for the year, compared with consumption of 21,000,000 tons annually in 1948 and 1949.

Many of the mills, faced with an increasing backlog of orders, stopped quoting prices on the forward commitments, taking orders upon a "when shipped" price basis.

**So WIDE a choice--so WISE a choice!**



Whether you're running letterpress or offset—whether you're producing letterheads or business forms—Nekoosa Bond offers you a wider choice of colors, weights and finishes. And Nekoosa jobs print faster, because Nekoosa runs through presses smoother. Ask your paper merchant for Nekoosa Bond sample books!



**NEKOOSA-EDWARDS PAPER COMPANY  
PORT EDWARDS, WISCONSIN**

#### W. F. HALL PROFITS

The W. F. Hall Printing Company earned \$2.43 a share on the one million capital shares outstanding in the fiscal year ended March 31, 1950. The preceding year the company earned \$2.88 a share. But the profits for 1950 were those made after provisions for depreciation amounting to 96 cents a share, for deferred maintenance amounting to 10 cents a share, and for vacation payments earned in the previous year amounting to 19 cents a share.

#### GRAVURE RESEARCH ELECTS

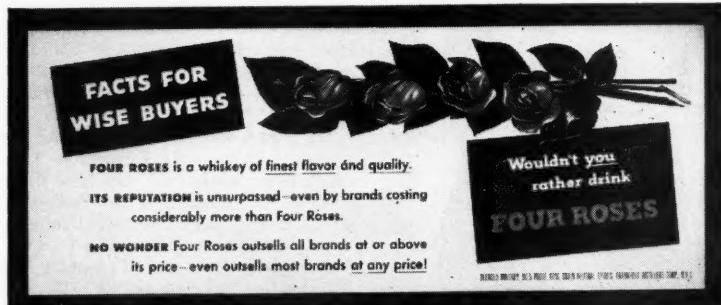
Gravure Research, Incorporated, has elected J. V. Noel, of Detroit Gravure Corporation, president for the 1950-51 term. First vice-president is M. J.

Tiernan, Art Gravure Corporation of Ohio; the second vice-president, R. G. Davis, Kable Printing Company; secretary-treasurer, T. J. Stulz, Parade Publication.

The organization is an individually sponsored corporation formed to conduct research on gravure projects at Battelle Memorial Institute, Columbus, Ohio.

#### HOUSTON JOINS P.I.A.

The Graphic Arts Association of Houston, Texas, has affiliated with Printing Industry of America, Incorporated, bringing the total of local associations in P.I.A. to forty-six. Herbert C. May, Jr., is president of the Graphic Arts Association of Houston.



## Wise Printing Buyers Standardize on **FALPACO** Quality For unsurpassed Reproduction

The new brighter white of Falpaco Coated Blanks makes all the difference! It is really white, not near white or light gray. It assures better reproduction, greater contrast in color. That is why Bragaw-Hill, Inc., New York City, one of the leading car card printers, chose 5-ply Falpaco Coated Blanks, coated one

side, for printing these two distinctive Four Roses car cards in five-colors — letterpress — for Frankfort Distillers Corporation.

Falpaco has two types of coating: one especially for letterpress, the other especially for offset lithography and varnish.

Specify Falpaco on your next job.



NEW YORK OFFICE • 500 FIFTH AVE., N. Y. 18  
MILLS—FITCHBURG, MASS.

*Falulah*



#### APPOINTS DEFENSE COMMITTEE

Members of the special Defense Emergency Planning and Advisory Committee of the Printing Industry of America have been announced by P. I. A. president Allerton H. Jeffries. Heading the group as chairman is John M. Wolff, Jr., Western Printing & Lithographing Company, St. Louis.

Purpose of the new committee, formation of which was requested at a meeting of the P. I. A. executive committee, in July, is to work with the executive committee and headquarters staff in the development of activities related to printing industry problems under a stepped-up national defense program. In general, it will suggest feasible policies in connection with Government planning and activities that affect printing, including possible regulations set up by the National Security Resources Board in the event of full-scale mobilization.

In addition to Mr. Wolff, members of DEPAC appointed by Mr. Jeffries are:

A. J. Baird of Nashville, S. F. Beatty of Chicago, Robert H. Caffee of Pittsburgh, Paul C. Clovis of Chicago, William H. Egan of Dallas, R. Mort Frayn of Seattle, Reuel D. Harmon of St. Paul, Mr. Jeffries of Los Angeles, Walter F. McArdle, of Washington, D. C., A. F. Oakes, of New York, Frank F. Pfeiffer of Dayton, James J. Rudisill of Lancaster, C. Howard Thomas of Philadelphia, Ralph Thomas of Detroit, and Arthur A. Wetzel of Milwaukee.

#### OFFSET AWARDS BOOKLET

Rules governing the First Annual Offset-Lithographic Awards Competition, sponsored by the Lithographers National Association, have been published in an eight-page booklet, lithographed in color, now being distributed throughout the industry.

The competition exhibition, designed as a part in a general campaign to publicize and promote the uses of offset lithography, is to be held early in 1951. Entries for the awards consist of work done during the year 1950. The awards committee is headed by George C. Kindred, of Kindred, MacLean & Company, Long Island City, New York.

#### MERGENTHALER ATLANTA AGENCY

The Mergenthaler Linotype Company has established a new agency in Atlanta, Georgia, for the sales and service of Linotype machines, parts, and matrices in the states of Florida, Alabama, Georgia, Tennessee, Kentucky, Virginia, North and South Carolina, and parts of the states of Mississippi and West Virginia.

Joe F. Schuman, formerly in charge of the New Orleans Linotype agency, will be manager.

#### PRINTERS' SCHOLARSHIP AWARD

Paul J. Kelly, Philadelphia, Pennsylvania, has been awarded a four-year scholarship to the Carnegie Institute of Technology, College of Engineering,

Department of Printing, from Printing Industries of Philadelphia, Incorporated. The scholarship, which has a value of \$2,400, is given each year by the association to the outstanding student in the printing course at the Murrell Dobbins Vocational-Technical School. Tuition, textbooks, and laboratory fees are provided in the award.

#### SEEKS PRESS

THE INLAND PRINTER has received an inquiry for information as to where a Washington hand press can be obtained for the South Dakota Historical Society. The writer particularly seeks the press used by Doane Robinson to print *The Interstate* at Gary, South Dakota, in 1894.

#### ALASKA AS NEWSPRINT SOURCE

The United States Forest Service recently described southeast Alaska as a possible place for a major expansion of the newsprint industry. The service estimated the area's potential production capacity at one million tons annually—or a fifth of all this country's newsprint needs. Most of the usable timber, it was reported, is in Tongass National Forest in the Alaskan panhandle extending 350 miles south along the western side of British Columbia. Along with the disadvantages—need for large initial investments in virgin territory, high Alaskan wage rates, high shipping costs to consuming markets and dependency on Government-owned timber—are such advantages as

almost unlimited timber supplies readily accessible to water transportation, excellent plant and terminal facilities in the Ketchikan and Juneau areas, ideal year-round operation conditions, and adequate hydroelectric power.

#### HARTLEY E. JACKSON

Hartley E. Jackson, the head of the printing laboratory at San Jose State College, died of a heart attack on June 26. Mr. Jackson was the first president of the San Francisco club of Printing House Craftsmen, serving two years. He was the author of *26 Lead Soldiers, Newspaper Typography, and California—A Concise History—1542-1939*.

Mr. Jackson once wrote: "Printing is the poor man's art. Her temple opens wide its door to even the humblest, with his tithe of simple craft. And from her shrines, oftentimes hid away from sight, come marvelous messengers that take men's desires and hopes and clothe them with the glorious garments of fulfillment."

He was a vice-president of the National Graphic Arts Education Association, a member of the Roxburghe Club of San Francisco, the Book Club of California, and the San Francisco Club of Printing House Craftsmen.

A printer who honored printing, Mr. Jackson is survived by his wife, and four children by his previous marriage.

#### SAFETY COUNCIL MEETS

The Printing and Publishing Section of the National Safety Council will hold its third annual meeting on October 19 at 2:00 p.m. at the Stevens Hotel, Chicago. This annual meeting and program is part of the National Safety Congress and Exposition. M. B. Pittman, safety director at Standard Register Company of Dayton, Ohio, is the general chairman of the section.

#### HARRIETT MAE JUDD RETIRES

After twenty-seven years as executive secretary of Atlanta (Georgia) Graphic Arts, Incorporated, and editor of its *Bulletin*, Harriett Mae Judd has retired. At the fifty-sixth annual party and dinner dance of the organization, Miss Judd was presented with a diamond dinner ring from the membership as a token of their love and respect. Gordon W. Donaldson, honorary life president of the A.G.A., made the presentation.

#### ATF ISSUES BULMER BROCHURE

A new brochure specially designed by George Trenholm to show recommended uses of the Bulmer type face, has been issued by the American Type Founders. It is the first in a series which the company plans to publish covering various type faces, each booklet designed by a leading authority on type. Mr. Trenholm's brochure contains demonstrations of setting and leading Bulmer for a variety of work, including magazine and newspaper advertisements, booklet covers, envelope enclosures, announcements, book pages, labels, letterheads, and circulars.



## "SELF-SEAL® sells itself"

said one commercial printer recently, when we asked him how come he was selling so many SELF-SEAL Envelopes.

The details of his plan we can now offer you, ready to make more money for you right away. Best of all, each sale is a natural repeater for new customers become repeat customers, and you make a better profit all along the line.

Be the first in your area to put this Self-Selling Self-Seal Promotion into action. Remember, it was built by a practical printer based on his own success. It's easy to use.

Ask your Paper Merchant.



Above we give you a glimpse of the promotion matter which is free to you as part of this promotion. Ask your Paper Merchant for Details.

### UNITED STATES ENVELOPE COMPANY

General Offices: SPRINGFIELD 2, MASSACHUSETTS

DIVISIONS FROM COAST TO COAST



E-6P

Accompanying the brochure is a new set of Bulmer specimen sheets. On one side of each sheet are shown blocks of the face in sizes up to 14-point, with two different degrees of leading; on the reverse side are shown sizes to demonstrate the effect of capitals and lower case. With each size, there is designated the lower alphabet length and set per pica.

The second brochure in the series, it is announced, is now being designed by Lucian Bernhard, covering faces he has designed for ATF.

#### PAR FOR PRINTERS

Printing Industry of America, Incorporated, has purchased *Par for Printers*, noted book on printing production standards, from Ken McKiernan of Chicago. *Par for Printers*, first published in 1933, has been revised continuously since that time. It is recognized as an authoritative guide on printing equipment. P.I.A. announces that copies will be available to all members in the near future.



• Thomas V. Burns, formerly with the Payne and Craig Corporation, has been appointed eastern district sales representative for the Printing Machinery Division of Electric Boat Company. Mr. Burns will operate out of the firm's New York offices. . . . Wilbur Brown, head of the Times-Journal Publishing Company and a resident of Oklahoma City, died on June 21. . . . Lieutenant General Charles C. Haffner, president of R. R. Donnelley and Sons Company, was recently appointed civilian defense co-ordinator for Chicago. . . . Paul N. Baxter has been appointed director of I.P.I.'s West Coast activities. He succeeds David Elliott of San Francisco, who is retiring, as president of

the International Printing Ink Corporation Limited, of California. A second new appointment is that of Ernest A. Green to manage the company's San Francisco branch. . . . Bert Wilson, owner of the Wilson Printing Company, Galion, Ohio, is president of the Ohio Printers Federation. G. E. Kirkpatrick, of the A. L. Garber Company, Ashland, Ohio, is vice-president, and R. Reid Vance, Columbus, is secretary-treasurer. . . . Donald H. Millett has been elected treasurer of Eastern Corporation, Bangor, Maine. Mr. Millett, who succeeds the late E. Albert Doran, has been serving the company as comptroller. . . . Herbert C. May, Jr., has succeeded Cliff Wilson as president of the Graphic Arts Association, Incorporated, of Houston, Texas. Logan Pillow continues as vice-president, R. F. Howell as treasurer, and Ray Montgomery as recording secretary. . . . B. Ellis Conrad, president of the American Numbering Machine Company, sailed for Europe on June 8 for a three-month business trip to England, France, Italy and Switzerland. . . . The following Mack Printing Company appointments have been made: Grover C. Mutchler is vice-president in charge of research and development; Donald W. Riddagh, vice-president in charge of production; Harold S. Hutchison, vice-president in charge of industrial relations; Frank H. Mack, plant engineer, and J. W. Mack, assistant secretary. . . . A. J. 'Bud' Austin, first vice-president and treasurer of the Moser Paper Company, was guest of honor at a luncheon given by officials of the company in honor of Mr. Austin's fiftieth anniversary in the paper business. During his entire career Mr. Austin has been associated only with the Moser Paper Company. . . . Frank E. Fleming, Jr., immediate past president of the Calumet Ben Franklin Club, Chicago, died on his forty-eighth birthday, June 21. . . . John Stungis, Jr., a mechanical engineer, has been added to the staff of the Lanston Monotype Machine Company, Philadelphia. . . . Kidder Press Company, Incorporated, of Dover, New Hampshire, has just completed the delivery of its one hundredth aniline press. . . . H. T. Blair has been appointed manager of flat sheet sales at the home office of Brown-Bridge Mills, Incorporated, in Troy, Ohio. E. C. Corey, who has been representing Brown-Bridge in Michigan and Indiana, has been appointed manager of the Chicago office but will continue to cover his former territory. Robert E. Gallun is the new sales representative of the company in Wisconsin and Minnesota. . . . William Fleming was recently elected president of the Society of Typographic Arts (Chicago). Other officers include William L. Langdon and Joseph L. Strauss, Jr., vice-presidents, and Natalie Cherry, secretary-treasurer. . . . Daniel F. Levenduski is now a partner of Service Printers, Duluth, Minnesota. Mr. Levenduski formerly was an employee of Christie Litho. . . . Ralph E. Moon, the resident



manager of Crawfordsville, Indiana, plant of R. R. Donnelley and Sons Company, has been promoted to the company's executive sales group in Chicago. Mr. Moon will be succeeded at the Indiana plant by John E. Grice, manager of the operating department in Chicago . . . Wesley K. Lunt, public relations director of the W. F. Hall Printing Company, has been named chairman of the advertising and publishing sections of the 1950 Chicago Community Fund drive. George A. Poole, Jr., of Poole Brothers, Incorporated, and Herbert A. Knight are co-chairmen of the graphic arts section . . . Harold Cornay, New Orleans, Louisiana, was recently elected president of the Southern Graphic Arts Association. Frank Parke, Little Rock, Arkansas, was elected vice-president, and Harry Ambrose, Nashville, Tennessee, was re-elected secretary . . . Arthur C. Gruver has been appointed sales representative in Pittsburgh and the tri-state territory for the Danner Press of Akron, Ohio . . . Charles H. Kinzel, Jr., has been appointed director of sales and advertising for Seal-O-Matic Machine Manufacturing Company, South Hackensack, New Jersey . . . Irvin L. Young, who is the head of the Young Engineering Company, Atlas Tag Company and American Label Company, returned recently after eight months in Cameroun, West Africa. Mr. Young re-equipped a printing plant, built a dental clinic, and started construction of a leper colony intended for 1,200

lepers . . . George E. Williamson, president and chairman of the board of the Strathmore Paper Company, was awarded the honorary degree of Doctor of Engineering at the eighty-second commencement of Worcester Polytechnic Institute, Worcester, Massachusetts . . . George C. Obermeier has been added to the staff of the Lanston Monotype Machine Company. A practical Monotype operator, he is taking a course of training for sales and service work . . . Edgar B. Flint is now president of the Howard Flint Ink Company, and Robert H. Flint is the vice-president and also president of the firm's wholly owned subsidiary, the Flint Chemical Company. Howard Flint, who founded the company in 1920, becomes chairman of the board of directors . . . James G. Conley has been appointed general sales manager and John R. Cryan has been named sales manager of Fraser Paper, Limited. Logan W. Miller is assistant sales manager at the Cleveland division and Cyd. F. Gillis is assistant sales manager at the Chicago division . . . Charles T. Sykes has been appointed factory representative in the New England area for Nolan Corporation. Mr. Sykes has been active in the printing trades over a period of twenty years . . . Nelson Strong has resigned as vice-president of the Rumford Press to accept a position with Hughes Associates of New York City. Clarence Geiger is now plant manager at Rumford; A. P. O'Leary and Leon Bishop are the night superintendents; Morton

Geer, George Perry and William Bell are technical assistants to the plant manager . . . H. E. Fisk, formerly executive vice-president of the Outdoor Advertising Association of America, is now the Chicago representative of the McCandlish Lithograph Corporation. . . . John Knierim is plant superintendent and pressroom foreman for Geffen, Dunn and Company and William E. Rudge's Sons. Mr. Knierim was co-inventor of the Jeane Berte Watercolor Process . . . M. C. Larson has been appointed manager of the Cutler-Hammer Baltimore sales office. Mr. Larson replaces R. A. Haworth who has been appointed Dallas district sales manager for the company . . .

#### D.M.A.A. CONFERENCE IN OCTOBER

The thirty-third annual conference of the Direct Mail Advertising Association will be held in New York City, October 4-6. A feature of the program will be the announcement of this year's "Best of Industry" awards in the annual competition honoring outstanding direct mail campaigns.

Another convention highlight will be a "Circle of Information" session at which twenty-four round tables on various aspects of direct mail planning, creation, and production will operate simultaneously, headed by authorities on each subject. Members can "circulate" among the round tables as they please.

The 100 Million Club will sponsor a question-and-answer panel session; there will be detailed reports on advertising practices and policies in six major business fields; and a study discussion of the subject, "better letters and better copy."

#### GRAPHILES ELECT OFFICERS

Officers elected for the coming year by the Graphiles, Chicago graphic arts industry organization, are: Gilbert W. Bassett, president; Bert Nelson, secretary-treasurer; and Glenn Backman, William Otto, and William Wright of the program committee. At the June meeting Craig Spicher of the Miehle Printing Press and Manufacturing Company led a panel discussion on the science of judging halftone printing. The September panel had as leader Robert Rice of Vandercook Research, Incorporated, on the subject of press premakeready. The October meeting will be on offset estimating and planning, with Daniel Ossman of John Dickinson Schneider presiding. Richard Dunbar of the Inland Press will lead a later panel on letterpress estimating and service.

#### 1951 BRITISH FAIR

The British Industries Fair will be held at Earls Court and Olympia in London, and at Castle Bromwich, Birmingham, from April 30 to May 11, 1951. The London section will include printing and bookbinding machinery, stationery, office machinery, and scientific and photographic instruments.

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and get faster, more efficient runs with either offset or letterpress; plus better-looking, better quality finished jobs. It's money in your pocket.

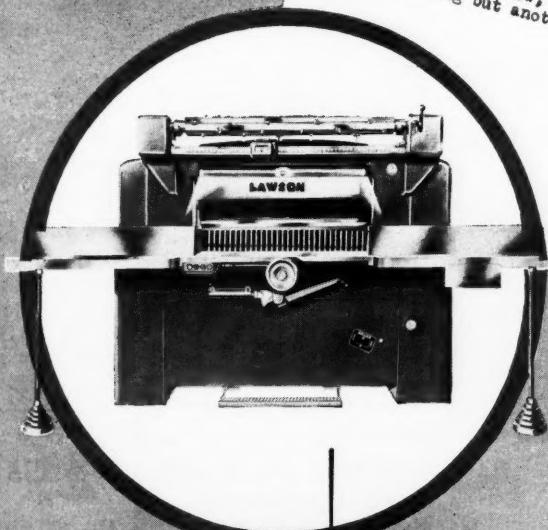


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**BALDWIN PAPER COMPANY INC.**  
*Standard Printing Papers of Quality.*  
233-245 SPRING STREET - AT VARICK STREET  
NEW YORK 13, N.Y.

May 8, 1950

E. P. Lawson Co., Inc.  
426 W. 33rd Street  
New York 1, N.Y.

Gentlemen:

Att: Mr. Lester M. Reiss

You that I would not pass judgment on it until it was in operation in our plant for at least one year. Well, the first year is now up, and here is my honest opinion:

Our "Lawson 52" is the most flexible paper cutter I have ever known. Your hydraulic clamp is marvelous, because it enables us to apply the proper clamp pressure in cutting any and all types of paper from unglazed tissues to heavy coated cardboards. In addition, and just as important, our operator isn't fatigued during the day's cutting--because of the simplicity of bringing down the easy-to-operate hydraulic clamp.

Another feature I particularly like is the ingenious way in which you have placed your hydraulic unit into a welded steel tank underneath the table to the rear of the flywheel. Frankly, when I bought our Lawson cutter, I was concerned about hydraulic leakages, but the fact is that the cutter has not leaked.

Naturally, being a new cutter it has to be accurate--that is to be assumed. I could write more, but let me sum it up by saying that if I was to buy another cutter tomorrow, you may be certain that it would not be anything but another "Lawson". What more could I say?

Cordially yours,  
*H. Wright Maxwell*  
BALDWIN PAPER COMPANY, INC.  
President

**WRITE TODAY** for illustrated folders describing the Lawson new Series "V" Heavy Duty 39" Automatic, the 46" and 52" Hydraulic Clamp Cutters and the revolutionary Lawson Electronic Spacer Cutter.

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Puts Labels on to STAY

(on paper, metal, glass, film, plastic)

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\*Trade Mark Manufactured under patent 2,462,029

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# A THOUSAND MELODIES

## ONE RHYTHM



Of an evening, with the day's printing done and a good dinner under my belt, I like to sit in my rocking chair and hum a catchy tune. Yes, sir, rock and hum, that's next to my favorite occupation. My favorite one is rock and rye. But it's strange, no matter what tune it is I hum, the rhythm is always the rhythm of the rocking chair. Come to think on it, that's happened to me before. No, not humming with only one rhythm, but working with only one rhythm. Sure enough! My automatic platen down at the shop. It only has one rhythm, too, the rhythm of work, work, work, and more work. No matter what kind of job I have on it, and no matter what kind of paper and ink I use, it always gets out that work in a hurry. Gives you a warm feeling just to watch it. Not only because of its smooth rhythm, but I know as long as that baby is ticking off the sheets, this baby is sure to get his pay envelope at the end of the week. Yessir, that's the rhythm of my automatic platen press.



*Heidelberg*  
world's most popular Platen Press



If you want to improve your own business, we are at your  
**COAST - TO - COAST SERVICE**

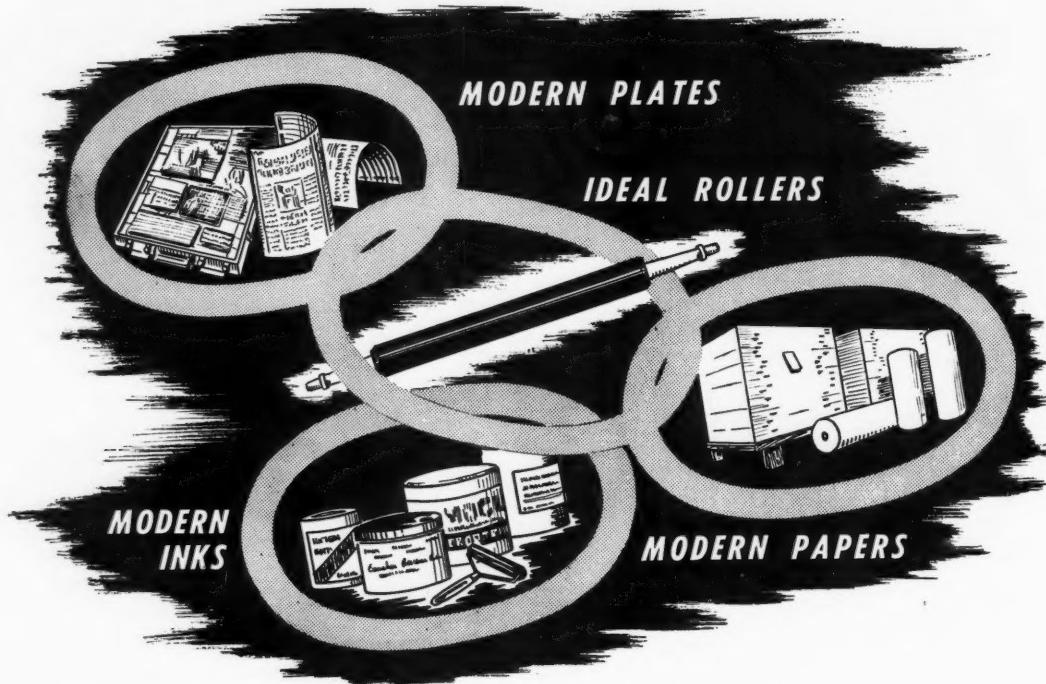
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**IDEAL SYNTHOX (Synthetic Rubber)** rollers bring your letterpress and rotary pressroom up to ultra-modern standards. They transfer and distribute the newest heat-set and linseed base inks smoothly and economically.

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*For quality and economic control at the point of printing production you can't afford to be without Ideal rollers!*

*Three modern factories to serve you*



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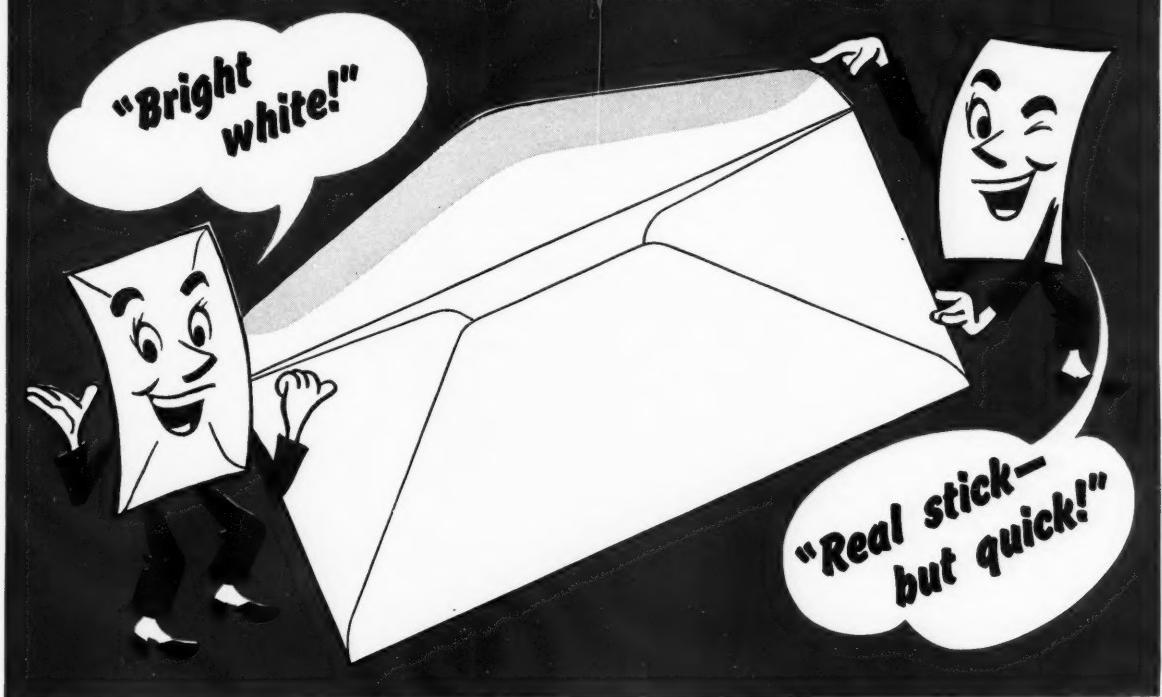


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All grades — all styles — all sizes — with  
the finest kind of adhesives back again!

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THE special talent and great ingenuity needed to prepare fine printing for today's conditions, make mandatory the use of fine coated paper in plans for Quality. Among the grades of Cantine's high-fidelity, precision-coated papers is a specific variety for every requirement of fine letterpress and offset reproduction. Ask for samples of these products of 62 years' experience devoted exclusively to making coated papers.

*Cantine's Coated Papers*

The Cantine Awards. Send specimens of all outstanding booklets, folders, catalogs, etc., which you produce on Cantine stock, to The Awards Committee, 345 Madison Ave., New York 17.

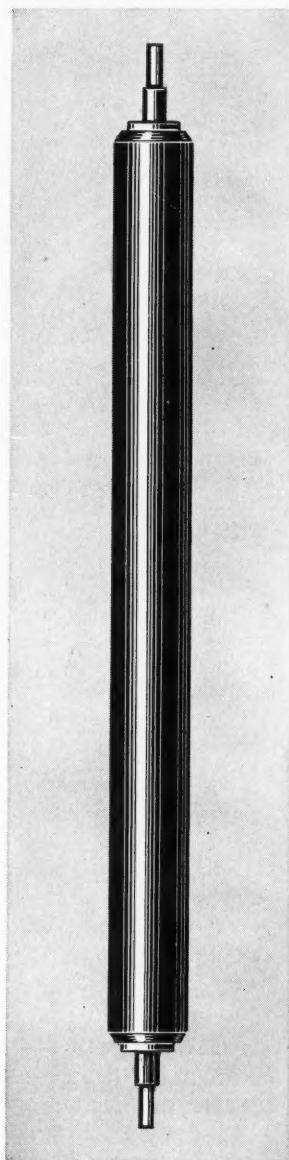
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SHIP YOUR OLD ROLLERS TO  
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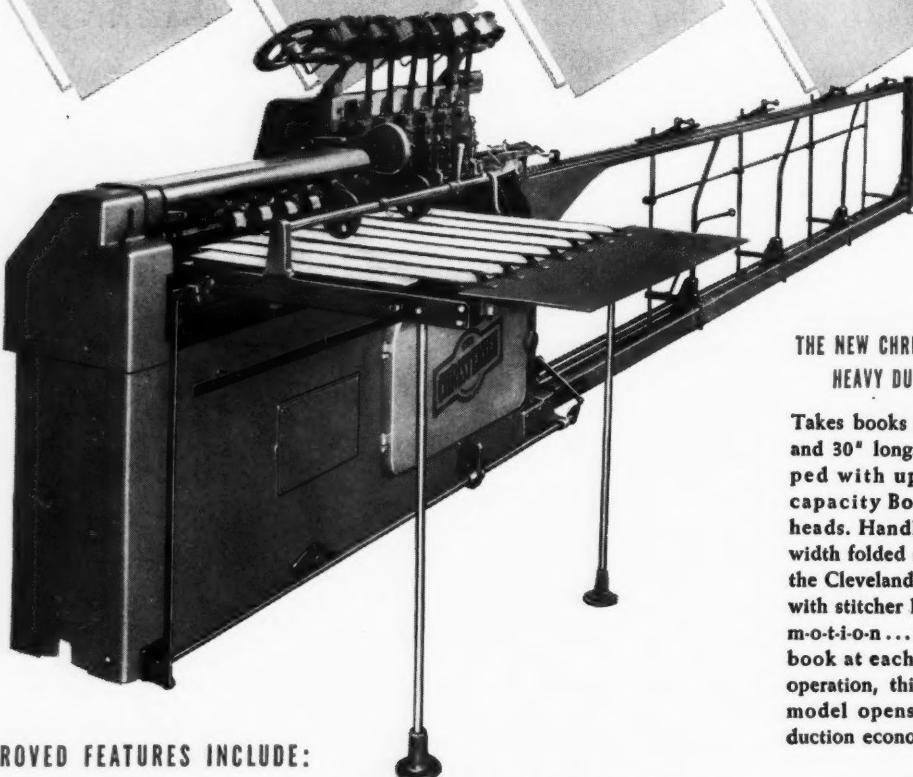
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EXHIBITOR  
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CHICAGO SEPTEMBER 11-22, 1950

# Saddle Stitching Steps Ahead....

New Model Handles  
Larger Signatures with Increased Efficiency



THE NEW CHRISTENSEN No. 55  
HEAVY DUTY STITCHER

Takes books up to 18" wide and 30" long. Can be equipped with up to eight  $\frac{1}{4}$ " capacity Boston Stitcher heads. Handling maximum width folded signatures from the Cleveland "MM" folder.. with stitcher heads at s-l-o-w m-o-t-i-o-n.... one complete book at each stitcher head operation, this entirely new model opens up new production economies.

#### IMPROVED FEATURES INCLUDE:

1.  $60^{\circ}$  angle saddle instead of the usual  $90^{\circ}$  helps center books for greater accuracy. Cuts down friction.
2. Individual adjustment for each clincher—a further aid to improved accuracy.
3. No tapes on delivery rolls. Books pressed into spring rollers by tucker blades.
4. Counter-equipped delivery. Books counted in groups of ten. No setting required.
5. Carriage stroke adjustment setting and gears for changing length of conveyor chain travel—are located below stitcher heads. No setting adjustment in back of machine.
6. Maximum long book at single stitcher head operation, or double operation, if desired.
7. New ease of feeding and setting for varying jobs.

This Model is made in other sizes also—and for use with No. 18 Boston Stitcher Head.

You'll want more information about how this new Christensen Model No. 55 Heavy Duty Stitcher may improve your bindery service and help move production costs downward. We'll be glad to furnish it upon request.



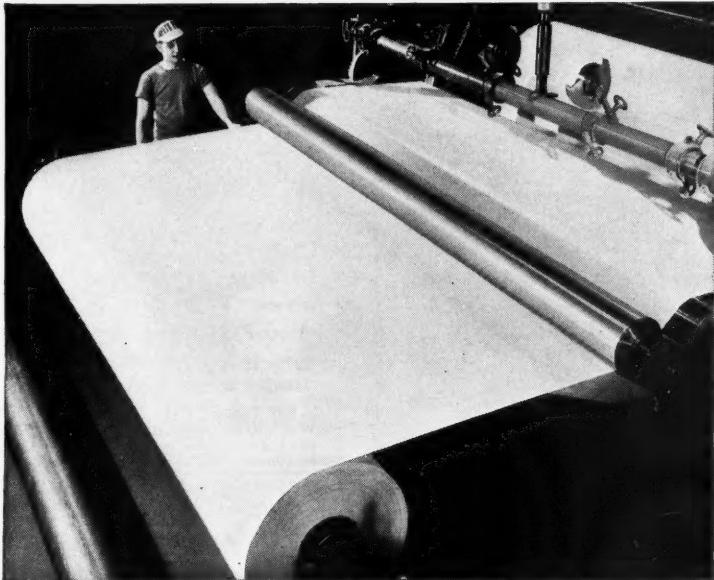
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*Machines for Printers and Binders*  
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# Premium Papers at “Economy” Prices!



HERE'S YOUR BEST SUPER SALESMAN—NEW LEVELCOAT—READY FOR SUPERCALENDERING!

Now you can make every impression a far better impression—without an increase in printing cost! For Kimberly-Clark's four new fully-coated Levelcoat\* papers with new fiber, new formula, give you premium quality press performance and reproduction—at the cost of ordinary paper!

You'll see new whiteness and brightness, feel new smoothness, in all four Levelcoat papers. In make-ready, on large or small presses,

you'll discover new economy and dependability. Finally, in comparing reproduction with that of any other paper, at any price, you'll agree there's a striking new difference in the quality of printing achieved—with less waste—on new Levelcoat.

So regardless of your paper requirements—for long runs or short runs, for advertising pieces, magazines or house organs—look to Levelcoat for printability at its best.



**He barks!**—After leaving the automatic barker, logs are further stripped by the hand barker. Extra steps in the careful preparation of other raw materials, too, help assure this *new* premium quality. It's the finest paper in Levelcoat history—whiter, smoother, stronger, more versatile than you ever before believed possible.



**Proof of the paper is in the pulp!** After further refining, and the addition of Long Lac sulphate fibers, this fluid pulp goes to the paper machines. The result then, will be a bright new premium paper that prints with exciting needle-sharpness... gives you brilliant true-to-life reproduction that snaps, sings, sparkles!



**Ever try to pass 79 final exams?** Levelcoat does, or it never leaves the mill! Many tests are made on precision instruments; others with the skilled hands of highly-trained personnel. These people are *proud* of new Levelcoat—proud enough to make *sure* it gives you the press performance and reproduction of *higher-priced paper*!

## Before choosing any printing paper—Look at Levelcoat

**New HIFECT\***—with sulphate-cooked fibers added, permanence, foldability, dimensional stability make Hifect ideal for covers or any fine letterpress printing.

**New LITHOFECT\***—for finest offset printing. Provides a moisture-and-pick-resistant coating. Offers outstanding foldability. Renders colors without loss of density.

**New TRUFECT\***—whiter, smoother, folds even better than before. Trufect, for letterpress, offers faster ink setting time, greater press dependability, finer reproduction.

**New MULTIFECT\***—an economy sheet for volume printing. Now Multifect has added strength, better foldability, greater uniformity, ream-on-ream than ever before.

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CORPORATION  
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*Holder of Records  
—for time to come*  
**RISING IS RIGHT**



Years of handling and constant usage  
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stride . . . without splitting or dog-  
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excellent impression, and your  
printer's first choice for records—

### Rising No. 1 Index

- ✓ White and four colors
- ✓ 100% rag
- ✓ 2 sizes
- ✓ 5 weights

WHEN YOU WANT TO KNOW... GO TO AN EXPERT!

*Rising  
Papers*

## Rising Papers

ASK YOUR PRINTER . . . HE KNOWS PAPER!

Rising Paper Company, Housatonic, Mass.

### "DO-MORE"



Why buy a  
one-purpose  
saw when  
this  
All-Purpose  
Saw-Trim-Planer and Highspeed  
Router is available for less.  
SEND FOR "55" CATALOGUE

J. A. RICHARDS CO., KALAMAZOO, 13 F, MICH.

↑ This advertisement appears in a  
long list of executive advertising  
and sales promotion magazines.

## Set a Record!

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We are promoting the sale and use of Rising No. 1 Index in September and October magazines. Steady follow-ups and intensive selling effort will increase your sales of this superb record-keeper.

Ask your printer . . . he knows paper.

*Rising  
Papers*

## Rising Papers

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Books  
lie  
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DO YOUR OWN  
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NEW GBC Equipment\*  
costs less than a typewriter

GBC table model plastic binding equipment\* brings you new profits . . . offers an extra service your customers want. Binds booklets of all sizes with colorful, low-cost plastic. First jobs return your investment many times over.

\*Patents Pending

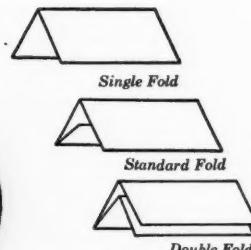
Special free trial offer TRY this equipment in your own office or plant. No obligation. Satisfaction guaranteed!

Send today for full information and 2 FREE handy pocket memo books bound on this equipment.

General Binding Corporation  
508 W. Belmont Ave., Dept. IP-9  
Chicago 14, Ill.



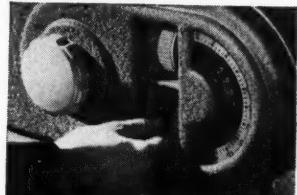
*This new, efficient, low-cost  
PB Folding Machine  
will save time, expedite jobs...  
in any print shop or bindery!*



*THREE of the machine's eight basic folds*



*Measure first fold wanted on upper light ruler, second fold on lower dark ruler...*



*Set dials for size of folds wanted—setting pointer on light dial for first fold, dark dial for second.*



*Material is fed and removed from the same end of compact machine, saves effort and space.*

 **PITNEY-BOWES**

*Leading makers of mailing machines...offices in 93 cities*

PITNEY-BOWES, Inc., 4252 Pacific St., Stamford, Conn.

*Send free booklet on Folding Machine to:*

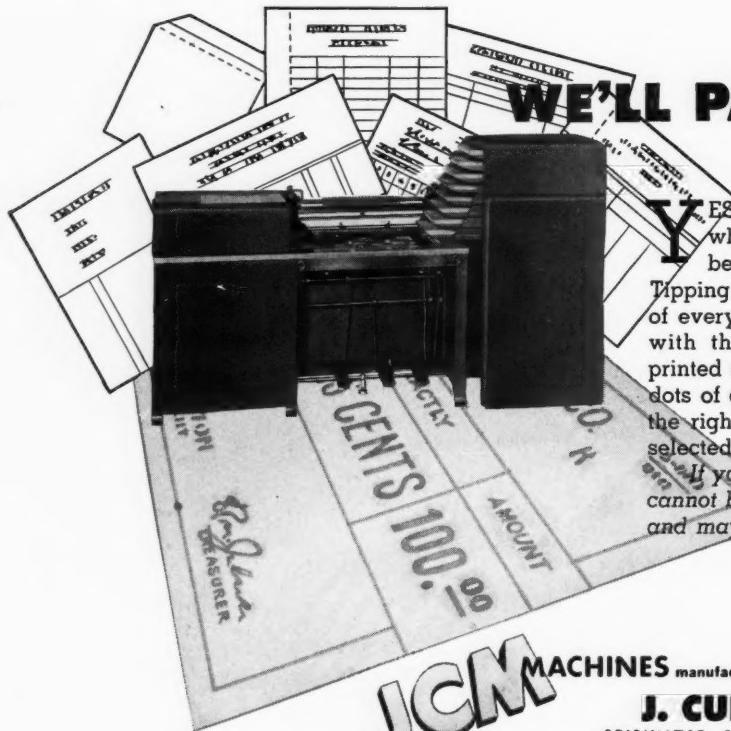
Name \_\_\_\_\_

Firm \_\_\_\_\_

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**WE'LL PAY \$100.00...**

**Y**ES, we'll pay that amount to anyone who can show us a form that cannot be collated on the JCM Collating and Tipping Machine.\* Carbon interleaved forms of every description can be easily collated with the various elements—carbon and printed sheets firmly attached with the tiny dots of glue which are applied in precisely the right amount and at the exact position selected by the operator.

If you think that you have a form which cannot be collated on the JCM, send it to us and maybe you will collect on our offer.

\*WITHIN SIZE RANGE 1" x 2"—17" x 25½"

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manufactured and sold by

**J. CURRY MENDES CORP.**

ORIGINATOR OF SEMI-AUTOMATIC COLLATING MACHINERY  
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OFFICES CHICAGO, ILL. LOS ANGELES, CALIF. NEW YORK, N. Y.

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**STEADIER LIGHT . . . and more heat**

—because infra-red heat (1500°) is in the light.

Herbert Lifetime INFRA-RED Heaters last a lifetime . . . because there is nothing to break or wear out. There is no such thing as gradual deterioration. Your Herbert Lifetime INFRA-RED Heater pours out the same steady heat in 10 years as the day you bought it . . . and it costs LESS.

**EXACTLY the temperature you want**

Four position heat control switch taps 1500° heat reservoir, making it possible to get the precise heat you need for the job to be done. For ultra fine work—at select temperatures—special thermostatic control can be furnished.

**GREATER SAFETY**

. . . is built right into the Herbert Lifetime INFRA-RED Heater. No danger of broken glass or porcelain. Each element is steel encased, shock-proof; and cannot wear out or oxidize.

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INFORMATION ABOUT THE  
LATEST IN INFRA-RED DRYING

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**HUMIDIFIERS**

## Simplified Humidification

— the low cost, easy-to-install protection that increases printing quality and production

Walton Humidifiers eliminate pressroom slowdowns due to static and poor register caused by curled stock. Walton solves these cost-raising problems by correcting improper humidity conditions—the recognized cause of these difficulties. With Walton Humidifiers on the job in your plant, proper humidity is maintained at all times. Walton gives you all the important advantages of expensive, complex air conditioning at a fraction of the cost. Check on Walton, now, for proper paper conditioning in your plant... resulting in better printing, and faster production at lower cost!

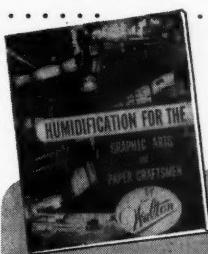
eliminates  
**CURLED STOCK  
POOR REGISTER  
PRESS TIE-UPS**  
due to humidity variations and static

### REMEMBER—WALTON HUMIDIFICATION IS THE SIMPLIFIED WAY!

Walton Humidifiers are compact and completely self-contained—no compressors, ducts, special piping, etc. are necessary. Important, too, there is no water wastage—actually, Walton Humidifiers are approximately 50% less costly to operate. And overhead installations practically eliminate floor space requirements.

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The completely new illustrated booklet that explains the low cost, simply installed Walton method that improves your production by protecting your stock against humidity changes.



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INCORPORATED  
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as your Operator can Feed

**with the New  
CHESHIRE SEMI-AUTOMATIC  
Mailing Machine**

This new machine comes to you at modest cost . . . performs like a champion. Pieces are hand-fed into the machine where the pre-addressed strip or continuous pack form labels are placed in any desired position on the mailing by the automatic labeling head and delivered to the pile hopper. Labeling head operates in excess of 5000 per hour . . . faster than any operator can feed pieces. Feed catalogs, flyers, magazines, tabloids, envelopes, cards or brochures up to 80 pages of 50-lb. stock at an average speed in excess of 2500 per hour. Operation is simple . . . sets up easily in a few minutes.

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**Cheshire Mailing Machines, Inc.**  
"BUILDERS OF THE MACHINE WHICH MADE MAILING OF MASS CIRCULATIONS PROFITABLE"  
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**GOOD MORNING, SIR! HERE WE ARE AGAIN, TRYING TO CONVINCE  
YOU THAT "NUMBERING" IS A SIMPLE AND PAINLESS OPERATION.**

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THIS MACHINE IS A PROVED PRODUCT OF 30 YEARS STANDING, AND TO SAY THAT IT PRODUCES HANDSOME PROFITS, IS PUTTING IT VERY MILDLY.

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WE OFFER A MACHINE THAT GIVES YOU CONSECUTIVE, DUPLICATE, TRIPPLICATE, QUADRUPLE and ALMOST ANY "AT VIEW" NUMBERING.

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HIGH SPEED ROTARY CAM ACTUATED BOXES ARE USED.

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"HALLEY" of Farm Street  
West Bromwich, England



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Clean, easy-to-work design is incorporated in each of the three pieces of equipment shown here. Controls are within easy reach of the operator for the utmost ease of operation. The smooth clean lines in the design of each piece of equipment makes it easier to keep the plate room clean and free of dust than ever before.

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that are easy to handle:  
to trim, line up, and lock up."*

Every make-up man wants material that fits without fussing. And in type, slugs, and strip of Blatchford, he can be sure he gets it. Why?

First, because the lead, tin, and antimony are tops in quality. Unlimited metal resources plus close laboratory control account for that.

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Third, because alloying and molding are under constant control. Every batch of Blatchford reflects know-how gained by nearly a century of metal-mixing experience.

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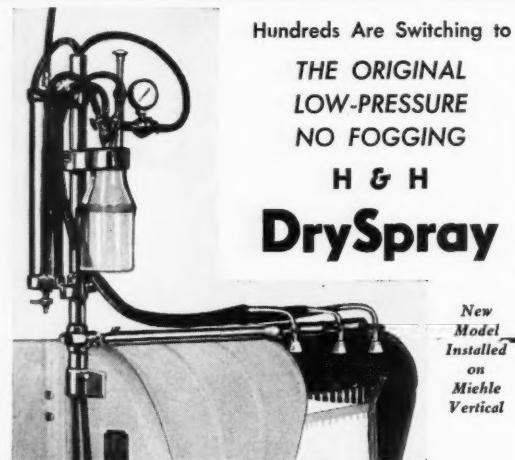
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**Blatchford . . .**  
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*Makers of the famous Blatchford "Honeycomb" Base*



Hundreds Are Switching to

THE ORIGINAL  
LOW-PRESSURE  
NO FOGGING

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on  
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### First Choice of Those Who Have Tried Them All

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Write for details—mention size and make of press

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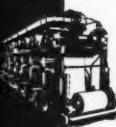
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Write for illustrated brochure and  
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ATF-Klingrose Rotogravure Presses.

AMERICAN TYPE FOUNDERS  
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AMERICAN TYPE FOUNDERS  
KLINGROSE GRAVURE DIVISION

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YOU know

the PROFIT in direct advertising  
for industry, for merchants,  
when mailed regularly, persistently.

Who ELSE does?

★ USE "The Notebook of a Printer." We'd provide it for you, smart, modern, helpful, outstanding . . . a SALES house magazine planned to sell printing . . . for you. It will have your company signature on covers and on inside pages. It will be yours, exclusively, in your area. Mail it monthly to your prospects and customers; it will create liking and belief in you, will back up your salesmen, will help them SELL printing in any tougher times ahead.

The Detroit area was closed by phone after a 3-hour conference of executives, salesmen and secretaries of the Gale Printing Co. Marvin Gale told that "The Notebook" answered every need of theirs, that it was the finest sales house magazine they had ever seen. They asked for exclusive rights; got them.



Territories are being closed gradually. Write for samples and data.

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It's time  
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the finest in  
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**SPECIAL: No. 1.** 2-Color Miller's—Late Serials • 2-5/0 Miehle Two Color • 2-6/0 Miehle Two Color • 2-41 Miehle Single Color • 2-No. 2 Kelly Automatic • 2-C Kelly Automatic.



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An onionskin of wide general business use. Possesses advantages of toughness, durability and life not available in papers made without new cotton fibres. Tub-sized . . . air dried. Produces maximum number of clear carbon copies. Excellent for air mail stationery, envelope stuffers, and wherever a fine light-weight, economical onionskin is indicated. Get samples from your Gilbert Onionskin merchant.

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Toughness . . . that only a body of 100% strong, new white cotton fibres can produce. Long-lived . . . a service life of 100 years and more assured. Tub-sized . . . air dried. Delivers clear, sharp multiple copies of high readability. Beautiful for air mail stationery. Handles well in any printing arts process. Get samples from your Gilbert Lifetime Onionskin merchant.

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75% COTTON FIBRE  
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A beautifully cockled sheet for heavy duty in office service, and long life of 75 years or more for important record preservation. Tub-sized . . . air dried. Assures clear, crisp carbon copies. Offers a beautiful background for air mail stationery. Get samples from your Gilbert White Cloud Onionskin merchant.

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**GILBERT PAPER COMPANY • Established 1887 • Menasha, Wisconsin**

New-Cotton-Fibre-Content Bond, Ledger, Index and Onionskin Papers

**BELIEVE IT . . . or not!  
AN OFFSET PRESS PLATE  
... in 3 minutes  
with the NEW  
PRE-SENSITIZED  
OFFSET PLATES**

**1** EXPOSING      **2** SIMPLE STEPS  
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Now, for the first time, you can get Pre-sensitized plates. Ready to run in just 3 minutes. All you do is expose, gum and put the plate on the press. You'll get quality work and long runs. Until you use these new plates, you'll never know how easy it is to make an offset press plate. The new plates are available in two sizes — 10 x 15 and 10 x 16. Larger sizes will be introduced in a short time.

The new Pre-sensitized plates are made by Keuffel & Esser Co. and distributed by Litho Chemical and Supply Company and its dealers from coast-to-coast.



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Rotaries for Paper, Board, Transparent  
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For multiple-sets which lie flat and feed easily into a typewriter and PATCH GUMMING.

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For "PIN-POINT" and slot perforating, slitting and scoring.

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There are production problems these days, but while we knew the machine was good, we didn't think so many good judges would agree with us. Can we tell you more about it?



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ARE AVAILABLE FOR IMMEDIATE DELIVERY  
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This is the number of type faces carried in stock, many of them exclusive designs available only at L. A. Type. We can also furnish Spanish accents for most of the fonts. All display type is cast from hard foundry metal to rigid specifications and correct alignment.

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 BENTON HARBOR, MICHIGAN

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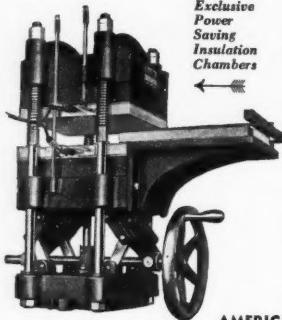
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Write for Bulletins on  
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 Also Special Applications

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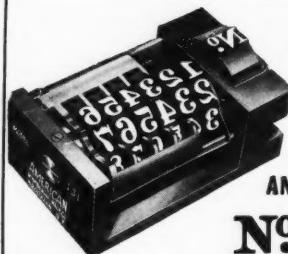
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ANY SPEED ANY PRESS  
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PORTLAND 6, MAINE

**STATIC** SAFELY INSTANTLY

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PRINTER'S  
**CLASSIFIED  
Buyers'  
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**CALENDAR AND CALENDAR PADS**

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2—#41 Miehle Units, size 31" x 41"—stream feeder, ext. del.  
2—#1/0 2 color Miehles, bed 42" x 56", with ext. del., cross or pile feeder.  
1—#1 Kelly Press, size 22" x 28".  
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Major single color 27" x 41"; 2 color 27" x 41"—A.C. motor.  
27" x 41" Miller Major No. 5967.  
27" x 41" Two-Color Miller No. 7261  
1 Seybold 3-knife Trimmer.  
5 Model C Intertypes.  
1—3CSM Intertype.  
1 #14 Linotype, serial No. 45000.  
1 Christensen Stitcher, 5 stations, 2 heads.  
8-Page Goss Comet—8-Page Model A Duplex.

*Details On Request*

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- AN EXTENSIVE LINE of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.

(Continued on next page)

**Write . . . for a copy of the new  
Vandercook Illustrated Price List**

Shows Vandercook Proof Presses, Test Presses, Block Leveller, Plate, Type and Slug gauges—with descriptions, specifications and prices.

**VANDERCOOK & SONS, INC.**  
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This man  
works easier  
and faster  
with

**Hamilton  
EQUIPMENT**



• Ever work at a stone yourself? Then you know how much it means to a lock-up man to have a big, clean working surface with everything he needs in easy reach.

It shows up on his time ticket, too. When a man doesn't have to waste time cleaning off working space or hunting for materials he works to your better advantage as well as to his own.

Any printer works easier and faster with Hamilton Equipment because Hamilton Equipment is engineered to save time and cut costs. Hamilton

Equipment also permits more work to be handled in less floor space since it provides maximum working and storage facilities in minimum floor area.

If your composing room is not contributing its full share to profits, some changes in your equipment and its arrangement may be the answer. Mail coupon below for free booklet "Composing Room Layout" and the Hamilton Catalogs of interest to you.

**Hamilton Manufacturing Company**  
Two Rivers, Wisconsin



**Hamilton EQUIPMENT**  
ENGINEERED TO *Cut Costs*

Please send me Hamilton Catalogs as follows:

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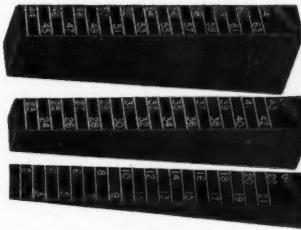
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For obtaining  
correct separation  
and truing up  
screen and  
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*Classified Buyers Guide (continued)*

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 Harris S7L 36x48 Hi Pile Delivery  
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 3 Harris LSN 21x28 Presses  
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Insist on Megill's  
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Remember. ONLY MEGILL MAKES  
 SPRING TONGUE GAUGE PINS.  
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 OF ILLINOIS, INC.**

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Write now! Catalog 86 is FREE

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Guaranteed O.K. *BY* *PC*

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 44" Seybold cutter, autoclamp  
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 2 12x18 Kluge Automatic presses  
 Model O Cleveland folder with pile feeder  
 Model M Cleveland folder with continuous feeder  
 Seybold 3-knife trimmer  
 11-box 9x12 Sheridan gathering machine with stitcher  
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Complete inventory on request

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A simple, easy-to-use method of copyfitting for any type, any size, in lines of any measure. Complete with instructions for compiling a list of the type or mats available in any composing room. Five dollars a copy postpaid. The Inland Printer Book Department or write Elco Typographic Service, Second & Dueber, S. W., Canton 6, Ohio.

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 Advertiser's Almanac—"An Idea a Day" for your prospects. We print for you OR furnish electros OR repro proofs OR copy only. We write your ads if you wish. Write now, and reserve your area.

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for the Miehle Vertical

The "10-W" is

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- ★ Impervious to Oil
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Against stretching more than 1"—or breakage. (6 month Guarantee on service basis or money back).

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 Ask for Goose Book full of ideas  
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• EXCELLENT OKLAHOMA COMMERCIAL PLANT for immediate sale. Letterpress, A-1 equipment, large field. No distress, owner taking up other interests. Grossed \$27M last year, low overhead. Offered \$15M for plant only by printing machinery man, hate to see this happen to fine business. Yours for this if you act soon. Tell all first letter to Box S-1421, The Inland Printer, Chicago 6, Ill.

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*Classified Buyers' Guide (continued)*

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*This will save \$5 of your time every week you use it, or your money back*

Contains transparent pages of complete alphabets in caps and lower case, the letters being split up in groups of five characters with one three-to-the-em space between each group. This makes for easier character count, and with the transparent sheets available you can quickly determine proper size on your art work.

Sheets easily taken out of 22 ring "tear-proof" binder. Showing of type include 130 complete type fonts in eighteen point with numerals and a few ligatures. There are 120 blocks of type, two inches wide by one inch deep. The bottom half of the block is spaced. The upper half is set solid. The number of words in the block is indicated. The number of characters lower case per inch is given. The facts enable you to choose a type of color quickly and secure a fast type count.

Numbers of type are given as well as their name. This enables you to order "Alternate Gothic Number 3" by merely writing the numerals 177.

Send in your order today, or phone your order (if in Chicago) to HArrison 7-7890. We will mail you a copy of the World's Handiest Type Book for free five day perusal.

**THE INLAND PRINTER**  
309 West Jackson Blvd. • Chicago 6, Illinois

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• **ESTIMATOR—LETTERPRESS & LITHO—**

Estimator with experience in letterpress and offset printing will find exceptional opportunity with nationally known aggressive Milwaukee creative lithographer and printer. Give experience in detail, age, education, salary wanted. All replies held in strict confidence. Address Box S-1423, care of The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

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This confidential service for outstanding men who desire a new connection, will develop and conduct preliminary negotiations without risk to present position. Send name and address for details. Tomsett Associates, 1208 Berger Bldg., Pittsburgh 19, Pa.

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(Continued on next page)

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Cut operating expense with the thrifty McAdams pneumatic feeder. Install this brand new continuous stream feeder NOW, at an amazingly new low cost.

Built to give stepped-up speed with remote control. Designed for perfect register, operating economy and long time satisfactory service.

See the new model and other perfected McAdams Products at the Chicago Graphic Arts Exposition. Write now for Bulletin I-551.

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PRODUCTS**

- PEN RULING MACHINES
- DISC RULING MACHINES
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- SINGLE BLADE FOLDERS
- RULING INKS
- RULING PENS
- BOOKBINDERS TOOLS

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"FITS ANY PERFORATING OR GLUING MACHINE"

McADAMS FEEDER AND DELIVERY JOGGER ASSEMBLED  
WITH 24" NYGREEN-DAHLY PERFORATOR

**POINTING THE WAY  
TO BETTER PRESSWORK**

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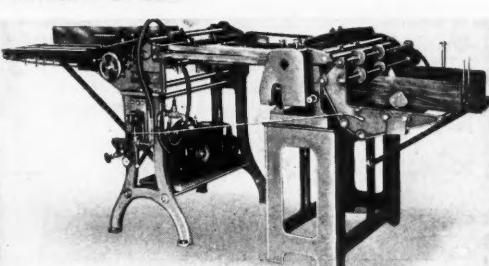
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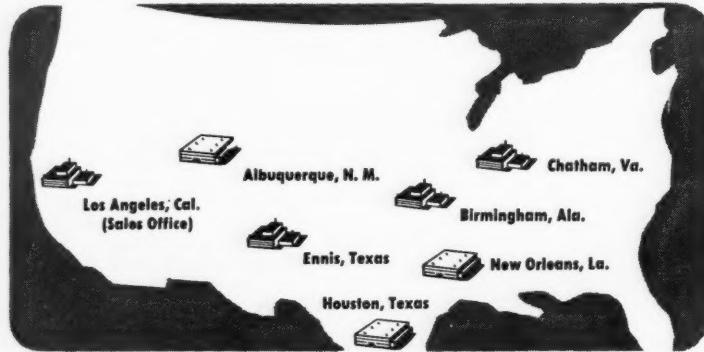




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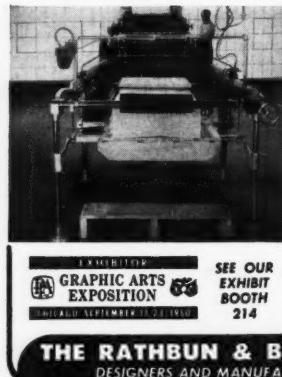
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# The Inland Printer

Leading Business and Technical Journal in the Printing and Allied Industries

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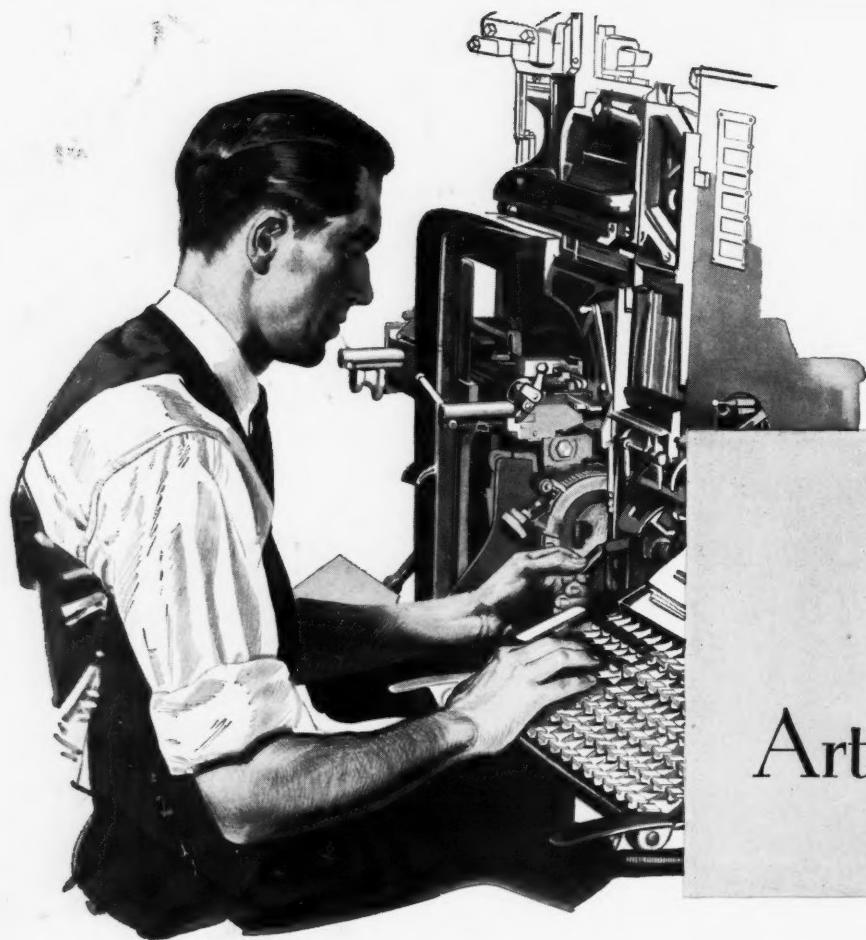
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